THE EAST
昭和四十八年九月十五日発行（毎月一回十五日発行）第九巻九号
昭和四十六年八月二十五日第三種郵便物認可

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THE EAST

Vol. IX No. 9 Oct. 1973 $1.20

The Spirit of Tea Ceremony and Japanese Culture

Notoriety and Real Image Taira no Masakado

The Japanese Ambition and Diligence

Nissan Motor's Middle Name is Testing!

Some tests are tough. Some are easy. There are high standards. And lower ones.
Nissan's tests are meaningful because they're among the toughest in the industry. And to be sure our high standards are consistently met, over 17% of our Oppama plant employees don't make cars. They just inspect them.

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Nissan puts people first.

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DATSUN NISSAN MOTOR CO., LTD.

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In both these Sony stereo cassette decks the built-in Dolby* noise reduction system takes out as much as 10 decibels of noise, thus ending one of the main drawbacks to stereo cassette convenience.

This is complemented by Sony's unique Ferrite & Ferrite record/play tape head and the results are amazing: extra-wide frequency response, great signal-to-noise ratio, distortion-free sound fidelity, and extended tape-head life.

But look closer at these Sony 'performance packages'—you'll find failure-proof peak limiter recording, automatic shut-off, tape selector for standard and new chromium tapes, high-fidelity preamplifiers, and a 'grand luxe' standard of finish.

The extra high-performance TC-161SD also has a special closed-loop capstan drive mechanism. But either model would be a perfect cassette deck for the man who has been waiting for stereo cassette sound to stop being noisy.

Meet the tranquil cassette decks . . . from Sony.

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TC-134SD

TC-161SD

Research Makes the Difference

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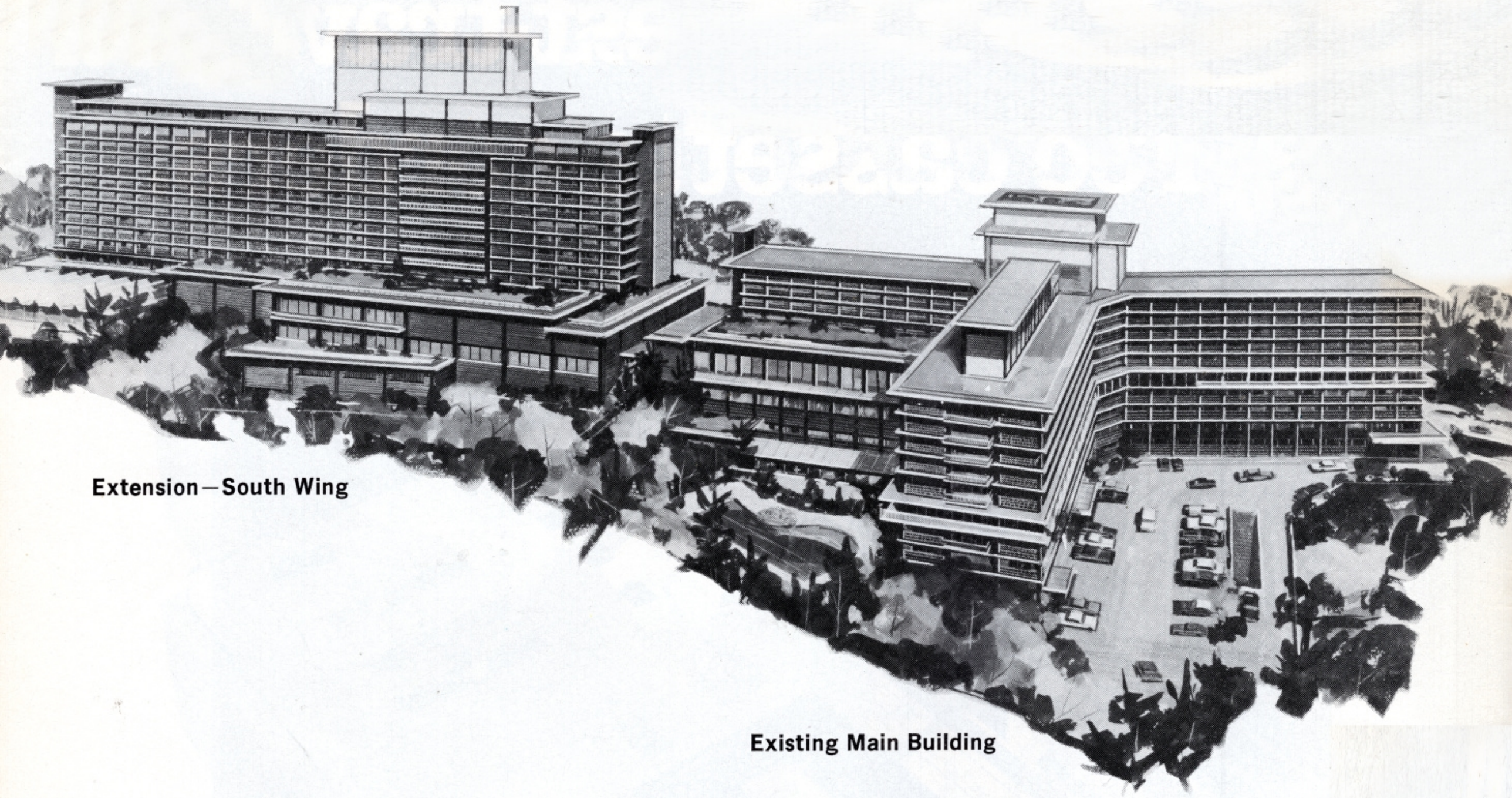

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So come, let us treat you like the somebody you are.
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PRINTED IN JAPAN

Vol. IX
No. 9 1973
THE EAST

COVER

The "Gion-Mamori" is the crest which was designed from the amulet of the Gion shrine where *Susano-o-no-mi-koto* is worshiped. The selection of *Gion-Mamori* as a family crest is connected with the worship at the Gion Shrine. However, during its formation the *Gion-Mamori* crest became connected with the secret history of the suffering of the Japanese Christians whose persecutions began from the middle of the 16th century.

Christian faith was introduced to Japan in 1549, when a Portuguese priest, Francisco Xavier, landed at Kagoshima. Since then Christian faith spread rapidly so that the numbers of Christians soon rose to several hundreds of thousands including some *Daimyos* (feudal lords) from various parts of Japan.

After the Shimabara Christian Revolt, the Shōgunate government became afraid of the Christian power and forbade the communication of Christians with overseas countries. Furthermore, it restricted the spread of Christianity by enforcing the system of *Fumié* (i.e., forcing the suspected Christians to step on the images of Jesus and Maria in order to prove that they are not Christian) and of conversion. Christian faith went underground and Christianity existed as a clandestine religion (the believers were called "crypto-Christian" or hidden Christian). The crests which included holy crosses were used by Daimyōs during the times of the civil war and later almost disappeared. However, the deep faith of the Christians never died out and the crests with holy crosses survived by combining themselves with traditional Japanese crests. The *Gion-Mamori* is one of those crests.

The *Gion-Mamori* which was used in connection with the Christian faith is a so-called *Nakayui-Gion* crest, and its *Nakayui* (middle knot) was always made to look like the Cross of St. Andrews. There are four other crests which belong to this category: the *Ohgi-Gion-Mamori*—a combination of ohgi (fan) and Gion-Mamori; the *Tsutsu-Gion-Mamori* where two tubes are arranged in the form of a cross, and the *Kamokuchibashi-Gion-Mamori* whose form looks like a Kamokuchibashi (peak of a duck).

The faith of the hidden Christians thus still kept alive in the tradition of the *Gion-Mamori* crest.

PUBLISHER & EDITOR Morita Tohru; ART DIRECTOR Masaki Yohko; EDITORIAL LAYOUT Oshima Yutaka; ASSOCIATE EDITORS Sakai Noriko, Abe Sachie, Funazaki Takashi; SUBSCRIPTION MANAGER Tashiro Teruo; Distributed in: U.S.A., Canada, Hong Kong, Thailand, Philippines, Malaysia, Singapore, Australia, Japan, Taipei, Wake Island, Guam, Korea, Vietnam, England, France, Netherlands. Subscriptions to THE EAST will be accepted either by the Tokyo Office or by the New York Office, P.O. Box 948, Radio City Station, New York, N.Y. 10019.
All names are given in the Japanese way, family name first.
Contributions are welcome but we cannot return articles received.
THE EAST is published 10 times a year.
THE EAST PUBLICATIONS, INC. 10-5, Roppongi 3, Minato-ku, Tokyo, Japan.
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TEAC can make audio equipment like everyone else.

Or we can make it better.

A-450

We decided to make it better. And judging from the enthusiastic reception that TEAC has been receiving all these years, we made the right decision.

You can easily see the difference in our super A-450 cassette deck.

We could have made it with a wow and flutter rating similar to other cassette decks. But we went two steps further. Because our 0.07% rating is even better than most reel-to-reel decks selling for twice as much.

And like most other cassette decks, we could have been happy just to build in a Dolby* Noise Reduction System. Which of course would keep out tape noise and hiss.

But TEAC went even further. By putting our built-in Dolby on the monitoring circuit. So you can copy Dolby cassette tapes and record FM Dolby broadcasts with de-coded monitoring.

TEAC's reputation for engineering excellence is known throughout the world.

Radio and television stations, as well as professional recording studios have been using TEAC audio equipment for years.

The experts rely on TEAC. And that's a testimonial that we're proud of.

Convinced yet? Well, you may be interested to know that this "better than everyone else" strategy is also part of our reel-to-reel decks, car stereo systems and other cassette decks.

TEAC. The sound of perfection.

* 'DOLBY' is a trademark of Dolby Laboratories, Inc.

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The sound of perfection

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A WORD FROM THE PUBLISHER

"The Spirit of Tea Ceremony" is the translation of "The Japanese Mental Structure," a chapter from "The Cultural History of Art" published by Kōdansha. The author Prof. Higuchi Kiyoyuki is also an eminent historian and archaeologist. Among the many conceptive interpretations and introductions of cultural history, his theory from the standpoint of professional historian and archaeologist is outstanding and interesting. We believe this kind of story will be of interest to the readers of THE EAST and hope to be able to introduce similar articles whenever we have the opportunity.

* * * * * *

The story of "Munakata Shikō" written by a poet after their encounter through a piece of poetry is also a unique article. The art of Munakata Shikō should appeal to the people of the world but it is known only to a limited number of people. Perhaps this is because his art is too Japanese for foreigners to understand. However, we will introduce more of his art in the future.

* * * * * *

As mentioned before, we are trying to strengthen our English editorial staff in commemoration of the tenth anniversary of our magazine. We would appreciate your frank opinion in this respect.

KANEBO

Kanebo—a name that spells
new beauty for the modern woman.
Cosmetics to bestow
the gift of glamour upon their user.

No woman can afford
to overlook
the promise inherent with
every Kanebo product.

KANEBO COSMETICS, INC. TOKYO, JAPAN

KANEBO
Life-Oriented

LETTER TO THE EDITOR

Dear Sir:

We enjoy every article and it is hard to say our which is favorite. Each article teaches us something different in each field. However, we wished we had read about Shōtoku Taishi befor visiting Hōryuji last year. Now reading your article on Shōtoku Taishi we appreciate Hōryuji more. We look forward to all your magazines!

Mr. & Mrs. G. S. Ito
Pasadena, Calif.

Gentlemen:

I am a new reader of THE EAST and this magazine has so exceeded my expectations. I feel moved to tell you so. It's a joy to look through. The wide-ranging articles can only (even for the Japanese themselves) add to the knowledge of the country, culture and heritage of Japan. Just excellent!

J. Hawkins
McDonald, Ohio

INFORMATION BOX

Q

Gentlemen:

I am interested in your Hokusai's "Thirty-six Views of Mount Fuji."

Is it possible to obtain full size prints of these pictures? (Larger than ones specified). Please advise.

Cordially,

Joel S. Spira
President

A

Hokusai's famous "Thirty-six Views of Mount Fuji" in the advertisement of THE EAST is half the size of the originals. Regarding the full size prints in question, there are only 5 prints by The Adachi Institute of Woodcut Prints. They are as following:

1. Red Fuji
2. The Great Wave Off Kanagawa
3. The Lone Fisherman at Kajikazawa
4. Caulking the Tub at Fujimigahara
5. Sunset over Ryōgoku Bridge

The size for those prints is 15″ × 25″. Price is US$12.50 each (plus $1.50 sea mail postage). Catalogues are also available at

The Adachi Institute of Woodcut Prints
13-17, Nishi-ochiai 3,
Shinjuku-ku, Tōkyō
Japan

Q

Dear Sir:

Can you help me?

I am attempting to locate an organization in Japan from whom I can obtain small quantities of martial arts equipment at wholesale or very low prices. I am especially interested in such item as Judo gis, Karate gis, and tatami. I am also interested in items such as Kendo armor and Karate protectors. Finally, I would like to know where I might obtain Ju Jitsu films.

I don't know where to start looking and as a faithful subscriber to your magazine I have noticed that you often assist people with this kind of inquiry. If you could help me learn where to start looking, I can do the rest—and I would be deeply indebted to you.

Thank you.

Sincerely,
S. L. Gans
Los Angeles, Ca.

A

There are many shops selling Judo-gi, Kendo-gi and clothes or other martial arts, but only large makers can do the export business they are the following;

For Judo-gi:
Kōdō-kan
1-16 Kasuga, Bunkyō-ku
Tokyo
Japan

For other sporting items;
Mizuno
3-1 Kanda-Ogawa-cho
Chiyoda-ku, Tōkyō
Japan

Q

Dear Sirs:

I have been a subscriber to your magazine for quite a few years and have enjoyed it very much. I do have a request to make and hope you can oblige me. I am interested in making models of Japanese homes, gardens and temples and also statues of Buddha such as at Kamakura, Kyōto etc. To do thus one must have detailed blueprints of plans showing these items in detail. It is difficult to construct or carve these architechtural models from photographs. Surely there must be a company in Japan that has these plans and blueprints. Your movie industry has such beautiful models when they use them in their movies.

Your present format for the magazine is very good and I look forward to every issue.

Hoping you can comply with my request.

Yours Sincerely
Walter Marcoux
Inglewood, Ca.

A

There are detailed plans of the old temples and houses in the Cultural Agency and Dept. of Construction of Universities, but these are not sold commercially.

The simple ones without measurement are shown in *The History of Japanese Construction*, and also the sketches for "Tea Room" and "Houses in Sukiyazukuri Style" are published.

A Notice to Potential Contributors

We welcome contributions from our readers and have been receiving quite a few, but we have had to turn many well-written ones down. We would find it easier to use articies which say something that only you can say—your experiences in Asia as a foreigner, your critical observations on Japanese society, interpersonal relations, customs and culture. It is the job of our staff to introduce various aspects of Japan and Asia, and the content of successive issues is decided fairly far in advance. Your individual way of looking at things will make the best contribution.

Topics

First Year of Wine

THE CONSUMPTION of wine by Japanese people has been increasing rapidly since the beginning of this year. The importers all doubled the quantity of their wine quickly and large and small trading firms who had had nothing to do with wine previously started importing it from all over the world. At the same time, domestic wine manufacturers started large scale publicity which had never been seen before.

The newspapers created the new words "First Year of Wine" and carry the articles of the so-called wine boom. It is expected that the consumption of wine by Japanese people will increase further in the future.

Why did Japanese people start drinking wine so suddenly? The Japanese who introduced western dishes at the blossoming of western culture in the Meiji Restoration had not extended their taste to wine. Those who had been used to drinking Saké accepted beer and whisky rather easily but wine was something beyond their tastes. There had been no tradition of wine making and Japanese people, quite ignorant of the nature of wine were given very little opportunity of drinking it. The limited number of imported wine was only for a very small exclusive class. After World War II, the Japanese domestic wine manufacturers started selling regular and passable wine for foreigners in Japan but still the quantity of such wine was very limited.

Recently, as a result of the economic development of the country, the number of Japanese going abroad increased rapidly, and there are a considerable number of Japanese who learnt the taste of wine while travelling in Europe.

Furthermore, as a result of the government policy of lifting a ban on various import items to avoid problems in the disparity of foreign trade, the middle-class foreign wine which is just the right price and taste for the Japanese general public has become one of the best imported items.

The eating habits of Japanese people also shifted from those traditional dishes depending on rice to the western type of nutrition, that is, more consumption of meat. And this also has helped to promote wine drinking.

Furthermore, the change in the social environment is one of the most important elements. In modern Japan, women are less obedient or generous towards men's drinking compared with the time of militarism when men alone enjoyed Saké. Now, Japanese women also have learnt to enjoy drinking, and they have found wine to be just the right type for them.

Knowing the weakness of Japanese people for any kind of fashion, I can see wine, once becomes a fashion, will also continue to boom. All the wine dealers of the world, you cannot make a mistake by shipping your wine to the Japanese market.

Struggle of Foreign Capital

A BUILDING WHICH is located in Myōgadani, Tokyo, is a kind of mecca for American food enterprises.

On the first floor, there was already Kentucky Fried Chicken and recently A & W International opened its shop. Also in September, Pizza Hut is scheduled to open right on top of A & W, and on the 3rd floor A & W training school is opening its classes.

This kind of sight is not strange any more in Tokyo but until only a few years ago every time this kind of consumer enterprise was intiated the similar enterprise in Japan got into panic.

Thorough market research, publicity by enormous capital, distribution of samples all these strategies are certainly eye-opening at the beginning. However, recently their business has proven to be not so successful. "We don't have to be afraid of them. . . .." Japanese enterprises seem to have regained their confidence.

There are various reasons for the struggle of the foreign enterprises. Particularly, many people point out the mistake of thinking; "now that

Japanese purchase power has caught up to the economic development, it's easy to sell these consumer goods". This policy led to the error of selling their own goods through their own sales system, and caused difficulties not only in the sales aspect but also in the aspect of personnel management.

For instance, they tried to sell American-style weak coffee (instant) to Japanese people who in general prefer strong bitter coffee. A cheese manufacturer tried to push into the Japanese market with American type cheese. These are good examples of failure based on the idea that "Americans like it, therefore Japanese must like it, too".

There are some examples of failure as a result of disregarding the marketing system which is peculiar to Japan:

A certain toothpaste company which

began in Japan in 1961 first started its business by adopting both American-style direct retail store sales system and Japanese-style wholesale system. However, as the retail system did not work out, they switched over to the wholesale system. This invited the distrust of the wholesealers who were first disturbed by American direct retail system.

The above is not the only case of failure. Most of the foreign enterprises, who considered the complicated Japanese marketing system "irrational" and tried to establish a new sales route, were barred by the thick wall of the existing marketing system.

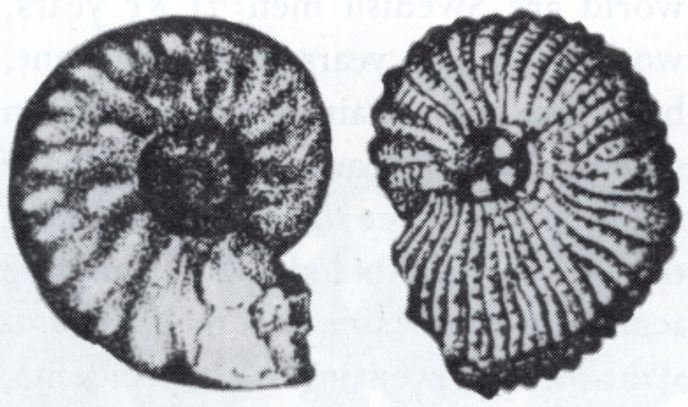
In the phases of personnel management and business administration, there are many cases where the managers of foreign enterprises forced their own way starting with language, (conferences and vouchers must be done in English only, etc.) and with other ideas which are strictly in accordance with their own countries and not with Japan. This led to insufficient business and discouraged the local employees.

There is another case of a cosmetic company whose headquarters followed the normal system of their own country and fired representatives in Japan one after another because the sales volume was not increasing as they expected. This led to a repeated change of policy which in turn invited the distrust of the employee as well as wholesalers and retailers.

Thus the struggle of foreign enterprises is noted everywhere. Only Kentucky Fried Chicken, which is said to have changed its taste slightly in accordance with Japanese taste, recording the sales volume of nine million dollars in 1971 with 3,872 chain stores, shows sound development. Nippon Pizza Hut, joint venture of Pizza Hut of U.S.A. and Sumitomo Shōji and Asahi Beer is also trying to develop some new tastes such as eel-pizza, nattō-pizza, etc.

At any rate, it can be said that those foreign enterprises which were once very confident in their own way have now been changing their attitude after bitter experience.

A Shell 250,000,000 Years Old



Araxoceras, a shell fish which belongs to the Ammonite family, was found in Japan for the first time in history. This group of shell fish is supposed to be the key to solve the long standing question concerning the evolution of living things on the earth.

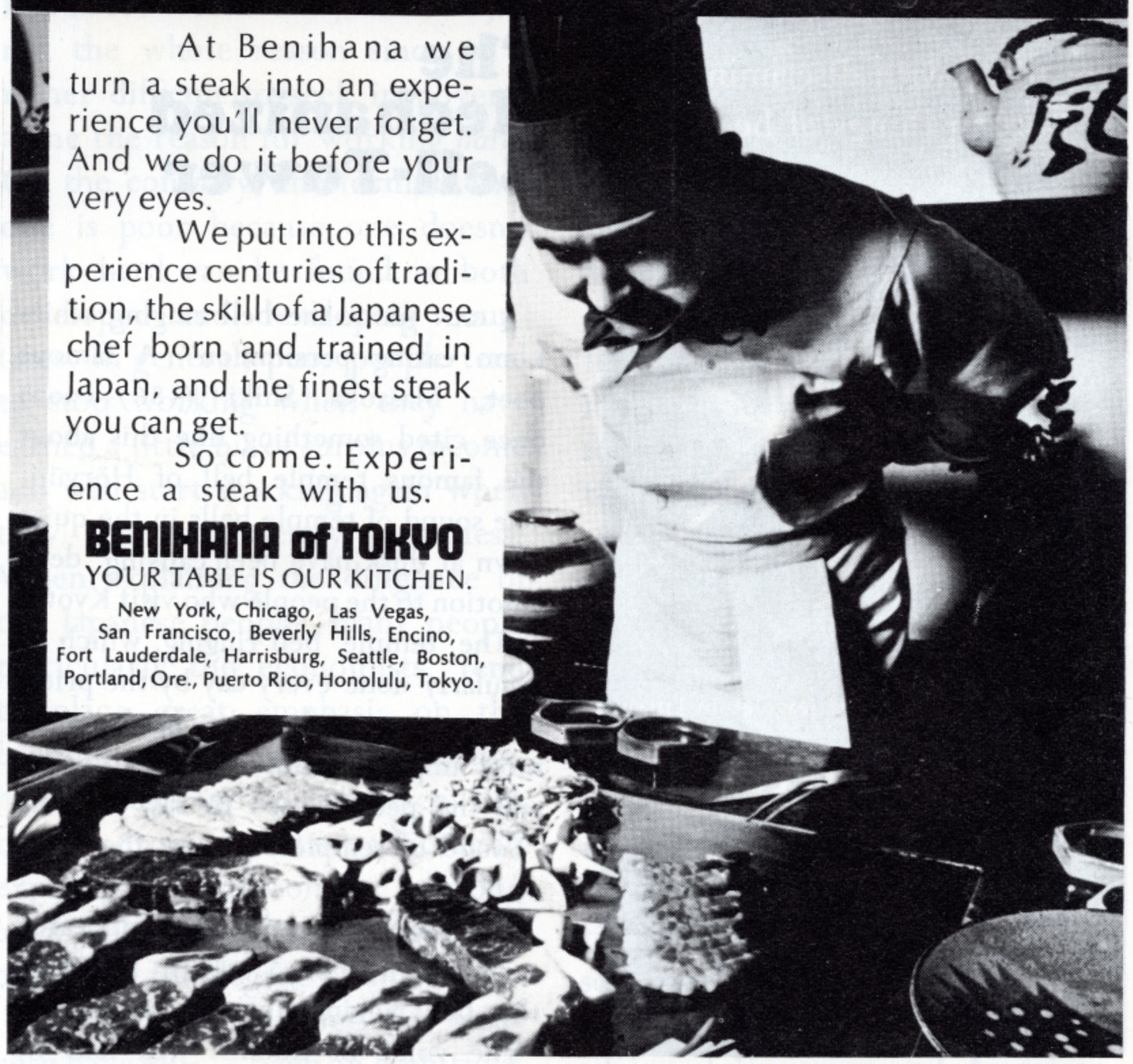
Araxoceras is a very rare shell fish which survived during the Palaeozoic and Mesozoic eras when all the living creatures on the earth died out. The only places where it has so far been found are India and Iran.

It was the common opinion in the academic field that no living thing survived through the tectonic movement of the earth of some 250,000,000–230,000,000 years ago. However, last summer, during the research carried out in India and Iran by the group of Professor Nakazawa Keiji of Kyōto University, it was made clear that the shell fish which belonged to the Ammonite family managed to survive through the period in question. Araxoceras—"A fossil of illusion"—is the evidence.

Araxoceras which was found recently by Mr. Murata Masafumi, an assistant in the Department of Geology of Tōhoku University, in the stratum of late Palaeozoic in Miyagi Prefecture is the same kind as was found in Iran.

By this discovery Japan will be one

The Japanese Steak Ceremony.



At Benihana we turn a steak into an experience you'll never forget. And we do it before your very eyes.

We put into this experience centuries of tradition, the skill of a Japanese chef born and trained in Japan, and the finest steak you can get.

So come. Experience a steak with us.

BENIHANA of TOKYO

YOUR TABLE IS OUR KITCHEN.

New York, Chicago, Las Vegas, San Francisco, Beverly Hills, Encino, Fort Lauderdale, Harrisburg, Seattle, Boston, Portland, Ore., Puerto Rico, Honolulu, Tokyo.

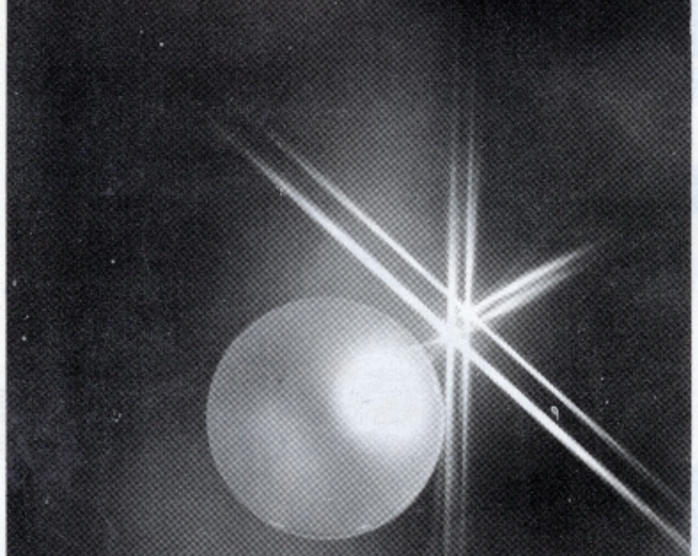
of those rare areas on the earth in which to further study the changes of life through the Palaeozoic and Mesozoic eras.

Extending The Span of Life

According to the announcement made by the Ministry of Welfare at the end of August this year, the average Japanese span of life in 1972 was 70.49 years for men and 75.92 years for women, showing a healthy increase compared to the record of the previous year. Japan joined the group of "the longest-living countries" of the world as of 1971, and it is expected that the Japanese span of life will be further extended. For 1973, it is certain that the average life span for women will reach 76 years. There still exist "three most fatal" causes of death, namely, cancer, cerebral arteriosclerosis, and heart disease. But with the fact that 63% of men and 77% of women now live more than 70 years shows that the Japanese life span is now reaching steadily that of Sweden and Norway.

The longest-living people of the world are Swedish men: 71.85 years, women 76. 54 years at the present, but Japan may attain that level within several years. Apart from the above mentioned "three fatal" causes, various accidents including automobile accidents constitute the major causes of death. By preventing such accidents, the Japanese population will be increased by 2.78%.

While a fiction called "Submersion of Japanese Islands" ranks at the top of the best sellers in Japan and the problems and damages by pollution make the headlines of newspapers every day, this news of the extention of the span of life sounds somewhat cynical to the Japanese people who are suffering from the delusion of persecution.

PEARLS OF DISTINCTION
for those with discriminating taste in things of beauty

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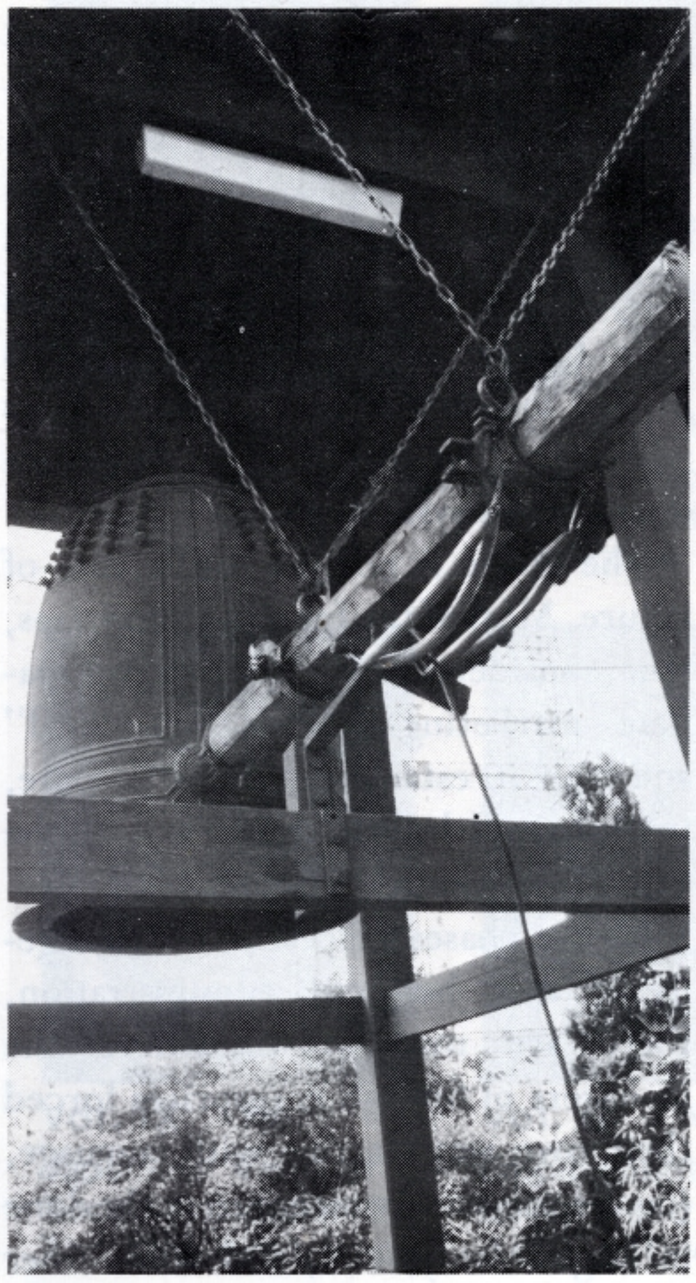
TOKYO TEL. 271-6260

The Mechanized Bell-Tower

I can hear the bell ringing while I am eating persimmon" A famous poet, Masaoka Shiki (1867–1902) once cited something like this about the famous temple bell of Hōryūji. The sound of temple bells in the quiet town at dusk have been causing deep emotion to the people who visit Kyoto.

The temple bell ringing, which is regularly done every day by the priest who prays at each strike, has been the most important duty of each temple, and the people used to say that the "Sound of temple bells are the voice of Buddha".

However, recently there appeared a temple in Tōkyō which initiated this bell ringing duty by machinery. "The voice of Buddha will lose its



spirit if it is carried by machinery." The people around the temple opposed it strongly. The mechanism is based on the principle of the pitching machine. That is, the stick plays the role of an arm of the pitcher; the time switch is installed so that the timing will be precise. It sends out the heavy, grave sound of the bell in the morning, noon, and evening each day at exactly the same time.

The bell of this temple, which was established 400 years ago, has never stopped its duty since its mechanization on June 10th this year.

"Of course, it's much better to ring by hand with spirit. But times have changed. There is a problem of labour shortage, and we are so busy with the management of the temple that the bell ringing is sometimes forgotten. It's better to continue it even by machinery than to stop it completely." says the modern priest of the temple.

However, on New Year's Eve, on a special occasion of ringing bells 108 times to clear away human desires of various sorts, even this mechanized bell is to be rung by human hand. Thus, this modern machinery is equipped with both mechanical and manual devices.

The Japanese Ambition and Diligence

—A Vigorous Society—

by Hazama Hiroshi

A FLOOD OF people and automobiles: this is a very common sight in all large cities of the world. In the business districts of a large city, for instance, especially during the busy hours of the morning and evening, one sees a stream of office-workers heading for or leaving from their offices. Now, when you look at a Japanese crowd in their office area, you will notice that something is different from the crowd of any other country. You observe not the slow movement of an orderly crowd but the movement of a confused, violent stream of people. The reason for such a movement may lie in the impatient walking manners of the Japanese crowd which give the impression that they want to overtake one another, even by a step. If a foreigner happens to be in this crowd, his being taller and having a longer stride will not be of much help. He will be overtaken all the same.

This characteristic that can be observed in the behaviour of the Japanese office workers is closely connected with their working habits, particularly with their diligence. Japanese diligence and hard-working habits have been already dealt with more than once in articles on Economic Life or Industrial Sociology of this magazine. Such subjects as company loyalty of employees, skillful personnel management and a particular value system where diligence is considered a great virtue have been also considered.—Now, in addition to the above-mentioned subjects, we are going to observe the Japanese in their "positive action," that is, the relationship between their ambitions and diligence.

People often seek in poverty the reason for work. This, however, is not the whole reason since it is rather difficult to seek in poverty alone the reason for working *hard*. On the contrary, the formula that one is poor because one doesn't work hard can be found in both developed and developing countries. In general, poor people tend to stop working when they have earned a little bit of surplus income and will start working again when they are completely penniless. When explaining the diligence of the Japanese people, many people particularly the economists, tend to place great emphasis on the economic difficulties that the Japanese farmers and workers face. But this is not so important a factor in explaining the reason for working *hard*. What seems to be more important is the degree of ambition.

Historically speaking the Japanese have always been an ambitious race. Their ambition, however, was oppressed by a handful of lords during the feudal periods of Japanese history. The ambitions of the ruled class were considered to threaten the ruling class and thus the ruling class taught their subjects the discipline of Taoism, "to live within one's means." If you were born on a farm, you should be contented with a farmer's life. If you were born in a merchant's family, you would be a merchant for the rest of your life. This was the right way of life. It was considered wrong for them even to conceive of the ambitious idea of entering into the Samurai class.

The Meiji Restoration lifted the limitations on the people's ambition, an ambition that had been oppressed until then. Furthermore, the new leaders now insisted that the people should use their ambitions in order to help develop society and bring Japan as quickly as possible up to the level of the advanced European and American

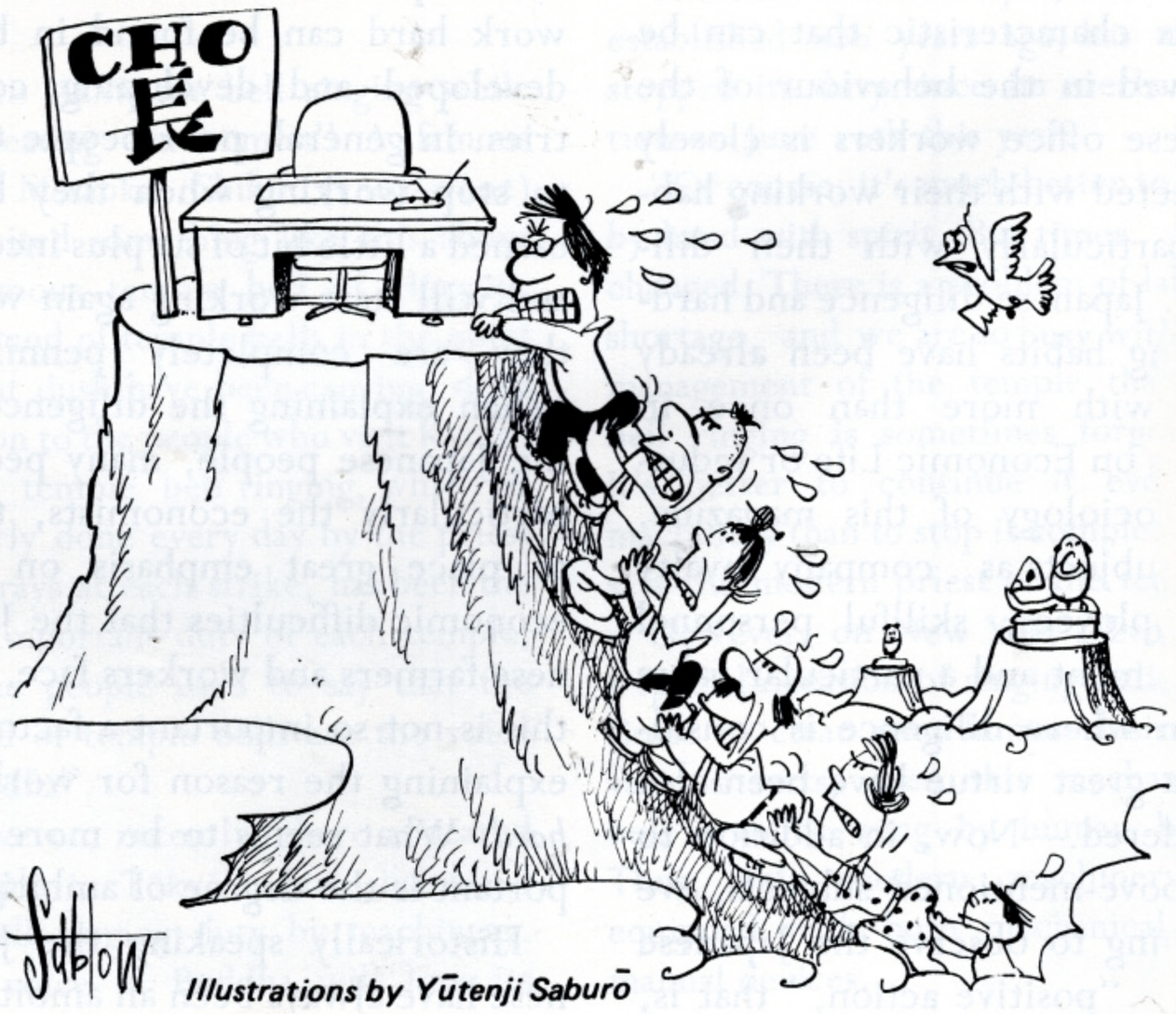
nations. *Risshin-Shussé*—success in life (hereafter simply called "Shussé-success"), a concept of "success" according to the ideas of Confucianism—became teaching material for children and youths throughout the newly-established compulsory education system. It became the goal of the people of the new generation. As a matter of fact, the favourite books read by the successful men of the Meiji Era in their youth were "Taikōki"—the story of Toyotomi Hideyoshi (1536–98), a popular hero who was born of peasant parents and finally became general and absolute ruler of Japan on account of his intelligence and courage, and "Saigoku-Risshiden," a translation of "Self Help" (1859) by the Scottish intellectual Samuel Smiles. Their reading tastes indicate that the youth of that time already had a strong desire for self improvement and success.

Therefore the people's idea of diligence changed from the ideal of working hard within the limitations of the feudal society to the more aggressive ideal connected with self-improvement and success. What is important here is the fact that although the discipline, "to live within one's means," the vestige of the feudal society, was still dominant, a new kind of aspiration was gradually penetrating into the minds of the general public and forming the generative power of the development of Japan.

Why has this aspiration of the people continued until the present day, long after the Meiji Era? This can be explained by the high level of mobility that has been characteristic of the Japanese society. In the society of the advanced European countries before World War II, where one's position was rather fixed all through one's life, the aspiration for social advancement of the general public, except that of those who belonged to the middle or upper classes, had little chance to materialize and the society as a whole was rather static. On the contrary, in the Japanese society, classes were not really established and the social mobility was high. Even the tendency to establish a more stratified class system that appeared in the early 20th century was practically abolished during the years that followed World War I, the Great Depression Age and the defeat of Japan in the World War II. Therefore, there was a chance for the people to climb up the social ladder according to individual ability and effort, and this chance worked as a stimulant for the ambition of the general public.

Who were the most ambitious of all Japanese people? It was those who had once experienced destruction and loss of social status. For instance, before the war, it was the descendants of Samurai who had lost their position during the Meiji Restoration. Those who experienced their own or their parents' ruin and had once enjoyed a prominent position and could not endure the "lower" life began to nourish an unusually strong ambition—a sort of an attachment—towards regaining an "upper" social position. On the other hand, those who were accustomed to the "lower" life for generations were relatively less ambitious and would not try to struggle in order to improve their situation. To understand the strength of the Japanese ambition we must pay attention to the fact that the Meiji Restoration not only introduced greater opportunity for social advancement but that it also produced many people who experienced ruin and loss of social status.

In the pre-war period, success in society was called "Shussé—success" and it had its own special characteristics because of the influence of the Japanese traditional way of thinking and of acting as a group. It was quite different from the concept of "success" that was current in the western countries. "Success" meant not only a personal success but also the success of the group to which one belonged, particularly one's family and clan. Therefore, people endeavoured to be successful not only for themselves but also for their



Illustrations by Yūtenji Saburō

group. Behind the birth of one successful man one discovers the traces of his own efforts as well as of the strong support from his family and clan. For instance, if a clever boy was born in a very poor family, his parents would try to give him the best possible education—the most important condition for being successful in the Japanese society—making their already frugal meals even more frugal. Also, successful and rich men in clans eagerly helped poor boys by providing their school fees or offering them good jobs. Thus, families and clans cooperated in order to make a young man successful. Therefore, when the young man himself became successful, then he reciprocated "Ongaeshi"–(repay a favour)—to those who had supported him. For instance, if he were a successful businessman, he would try to offer important positions to the members of his clan. That is why there were so many family partnerships in pre-war Japanese enterprises.

Also the greatness of success under the concept of "Shussé—success" was not evaluated by the amount of money (or wealth) that the successful man accumulated, but by his social position. As the tendency of despising money in the Japanese feudal society still remained even after the Meiji Restoration, it was considered not right to judge a person by his wealth. Then what did "social position" as a standard of judgment mean? In short, it was the highest leading position within a group and it was called "chō" (leader) in Japanese. Every person holding such a high leading position attached the affix "chō" to the name of his position like "Kōchō" (school master), "Inchō" (the director of a hospital), etc. In the business world the head of a company was "Shachō" or "Kaichō," the factory head was "Kōjōchō," foreman was "Shokuchō." At any rate, holding a position with "chō" was the proof of great success. Therefore, even a better-paying and more interesting job, such as a professional job, did not attract people if it was not accompanied by the affix "chō."

Furthermore, in Japan, to be an employer—which naturally meant to be a "chō"—was considered important. The Chinese proverb, "Better be the head of an ass than the tail of a horse," was a common principle of life for the ambitious Japanese people. Therefore, many section heads and foremen of large companies always wanted to become the owners of smaller enterprises, which meant hard work and unstable income and, usually, the abandonment of their former secure position and income.

It may be difficult to understand why so many small and minor enterprises exist in Japan but it can be explained psychologically if one considers the strong inclination of Japanese people to become "the employer."

Now, let us see how the Japanese ambition has changed after World War II. Social mobility increased with the aftermath of the lost war and the ambition which had been kept suppressed during the war was restored rapidly. There was a possibility for the birth of a hero in the above-mentioned confused period, and this stimulated people's ambition, particularly their desire for success. Moreover, the penetration of the ideas of democracy, particularly of the principle of equality, after the war further encouraged the concept of success because the people were told that the chance for everybody's promotion was equally available. Thus diligence combined with ambition became even more important than it had been before the war. Moreover, a tendency towards selfish diligence appeared. Many began to just work hard but ignored the possible inconvenience to the others. Their main goal was to obtain a better income and position, and in the violent stream of people passing ahead of others in business districts, as pictured at the beginning of this article, one finds the "ideal" of the office workers in Japan.

People's ambition, however, should be more modest if they want to experience a general improvement their daily lives, and not necessarily to chase all the time after brilliant success. However, as the ideal of success has so deeply penetrated into the people's minds it gives an impression of violent energy which creates a vigorous society.

There are one or two important changes in the idea of success or ambition between the eras that come before and after the war. The idea of "Shussé—success" before the war was almost negated after the war, and "success" was considered an individual question separate from the group. Also, the tendency of despising money has died and the new tendency of worshipping money has became strong. Now, the degree of success is measured by the degree of wealth. This change is seen in the fact that success in the business world was not very much appreciated before the war. The greatest "Shussé—success" was to become a minister, a general or a doctor. However, today, Matsushita Kōnosuke, the former president of a typical Japanese electric home-apparatus manufacturing company) or Honda Sōichirō (the president of Honda MotorsCo.), who began their careers from the lowest rank of office boy and became successful businessmen, are the heroes of the post-war general public. 東

"The Children's World"

"Camera Shūdan Mikado Kai" (leader Mr. Hori Tadahiko), a photo group consisting of about 70 members including primary school children, junior high-school students and young office workers, displayed some 150 photos named "The Children's World" in downtown Tokyo from September 1st. The pictures introduced here are the black and white reproduction of the original colour display.

Mr. Hori says: "Huge white clouds in the clear, blue summer sky, large straw hats and wooden clogs, hot summer days when children were running about with an insect cage in their hands. . . . the children's world to which we ourselves once belonged is represented here. Today, the sky and air are all polluted and we want the people to remember how clean they used to be by looking at these pictures."

The Spirit of Tea Ceremony and Japanese Culture

by Higuchi Kiyoyuki

Tea Ceremony—The Culture Produced By Disturbances

It is said that the numbers of people who practice tea ceremony is gradually increasing in spite of the rapid modernization and industrialization of Japan. This tendency towards the participation and study of the tea ceremony may appear strange when we look at modern Japan and the modern world in general. It is not without reason, therefore, that we look back in history.

Originally, in Japan the tea ceremony was a culture that developed as a by-product of repeated political disturbances. The world of silence was found indispensable if one wanted to find peace for his spirit and stability in times of trouble. The spirit of the tea ceremony is the *Wakei-Seijaku*, that is, to calm one's mind, respect each other, rest one's mind in silence beyond all selfishness and calculation and

Tea objects, Omoté-Senké.

restore oneself and obtain vitality for tomorrow.

The fact that the tea ceremony is extensively performed today means that we exist in a period in history during which moments dedicated to the calming of our minds are necessary. In other words, we live in disturbed times.

There are two main categories of Japanese tea. One belongs to the *sasanqua* family which grows wild in fields and mountains in Japan, and the other is a hybrid type made from the Chinese tea that was introduced from southern China and later became the so-called "Japanese tea". What we are drinking now is the latter. The Japanese people now grow this particular kind of Japanese green tea. Tea in other countries belongs to the type of black tea. A green tea is served only in Japan.

Today, it is quite common to have green tea in Japan every day. When we want to have a break, we use the expression, "How about a cup of tea?", and our living room is called *Chano-ma* (a room where the members of the family gather to have tea). Even the bowl to serve rice is called *Cha-wan* (tea-bowl). Thus, the habit of drinking tea has become an integral part of our daily lives.

It is very interesting to notice that we call our rice bowls cha-wan even now that they are not used for tea any more. In the old days, Japanese people used to eat 2.5 *gō* (approximately 450 grams) of steamed rice per day served in a large bowl. In the latter part of the 16th century when the custom of three meals a day was established they started using tea bowls and thus a tea bowl became the unit expressing the quantity of rice. Some people still call such bowls *Meshi-Chawan* (rice-tea bowl).

The manner of kneeling with both knees brought together and keeping our bodies straight was also born after the tea ceremony had been established. This way of "sitting" is quite unique to Japan but it came to exist only as late as 350 years ago. It was a manner of sitting that was born from the necessity of having many people together in a small room participating in a tea ceremony. If you sit cross-legged it takes too much space. Thus the way of sitting that took the least space was invented. As a matter of fact, this is an unnatural way of sitting for both one's health and defence. The fact that it nevertheless became a common habit and even the basis of etiquette indicates how deeply Japanese people love the tea ceremony.

The People Who Introduced Tea Into Japan

DURING THE era of Emperor Shōmu (701–756) a Chinese priest, Ganjin, became a naturalized Japanese. This is the famous priest who later constructed Tōshōdaiji Temple in Nara in 759. It is said that he had failed seven times to travel to Japan and had already lost his sight when he finally arrived there. Ganjin, upon the request of the Emperor Shōmu, constructed a stone platform called *Kaidan* which he used for the rite called *Jukai* performed in front of the Emperor and Empress and other nobles and priests. Jukai is the name of the rite through which the rank is given to the priests who enter Buddhism. Ganjin established the *Risshū Sect* Buddhism in Japan and his tradition is still kept by Tōshōdaiji Temple and its followers.

Ganjin brought various medicines with him when he arrived in Japan. Priests at that time introduced to Japan, besides scriptures, sundry goods, crafts and medicines. These medicines were most precious and indispensable because most of the priests had deep knowledge of medicine and were trusted and respected as medical doctors. Ganjin was no exception. One of his medicines was tea. This is the first tea ever mentioned in documents. It dates back to 1,200 years ago. We have no way of knowing exactly what kind of tea it was, but most probably it was the old Chinese tea called *Tancha*. Tan means a piece of brick, and Tancha was made into a hard dry flat chocolate-like cake after steaming tea leaves.

The grave of Priest Ganjin Tōshōdaiji Temple in Nara.

People used to chew it while drinking a cup of hot water. After having been introduced into Japan, *Tancha* and tea leaves were ground into fine powder and were drunk mixed in hot water. This is what we call *Mattcha* (powder tea). Most of the tea in the Heian Period was Mattcha.

Tea contains tannin, caffeine and Vitamin C. The effect of caffeine was particularly noticed. People learnt that tea would help excite their spirit, overcome drowsiness and make them feel strong. In temples tea was used by student priests when they felt drowsy and weak. It gave them strength and made them

Tōshōdaiji Temple in Nara, constructed by Priest Ganjin.

concentrate on their studies. In other words, drinking tea was included in the courses of study. Tea drinking was practiced throughout the Nara (710–793) and the Heian (794–1191) Periods.

In 806, a famous Japanese priest, Kūkai (Kōbō Daishi), came back from China where he had been studying, with the seed of the tea plant. Thus Chinese tea came to be cultivated in Japan. As tea plants were suited to moist lands, fairly cool temperatures and clean air, Togano-o in the Kyōto area and Murou and Uda in the Yamato area were selected for their cultivation.

The tea introduced by Kūkai was processed in Japan and became leaf tea and was further ground into powder tea. This was used by student priests as a stimulant and by sick people as medicine. Later, in the Kamakura period (1192–1333),

Priest Ganjin who introduced tea into Japan for the first time.

the priest Eidai brought back from Sun China different tea seeds and added more variety to Japanese tea.

The Study Of Zen And Tea

THROUGH THE study of Zen one attempts to enlighten his spirit through hard training of his body. The two important methods in studying Zen are called *Zasen* and *Samu*. Zasen is the method to clear one's mind and to attain spiritual enlightenment by sitting and meditation. Samu is the method to relieve oneself from human desires and passions by hard manual labour.

The Zen priests who practiced Samu hard and partook of very frugal meals often suffered from fatigue in the afternoon and could no longer concentrate on their studies. The bowl of rice-gruel that they ate and the cup of tea that they drank in the morning and evening did not offer enough

Stone Garden in Ryūgin-an, Tōfukuji Temple, Kyōto.

nourishment. Moreover, the walls of the stomach would have been damaged by tannin if one kept drinking only tea. Therefore, a light meal was invented in order to accompany the drinking of tea. This is the origin of what now is called *Kaiseki Ryōri*.

Kaiseki means to hold a piece of stone against one's bosom. In the old days, the priests used to place a hot stone against their stomach in order to pacify their hunger, and Kaiseki Ryōri meant to eat only so much as to pacify one's hunger. Now we are going to observe the process by which the etiquette of the tea ceremony was established.

Kurata Jukō And Ashikaga Yoshimasa

Little is known of the etiquette of the tea ceremony in the early Kamakura Period. We know much more of the development of the tea ceremony during the Muromachi Period (1392–1573). At that time, it was common practice to prepare tea in temples, such as the Kōfukuji Temple in Nara, and to serve it to common people as medicine. Murata Jukō was particularly interested in this practice. He first entered Shōmeiji Temple in Nara and later Daitokuji Temple in Kyōto in order to master the art of the tea ceremony as a Zen priest. Thus the tea ceremony became more and more popular among the people whose minds were greatly disturbed by Ōnin no Ran (1467–1477). They were seeking the world of eternity to calm their minds.

When Ashikaga Yoshimasa constructed Tōgu Do (the pavillion situated next to Ginkakuji Temple which has a small—4.5 "tatami" (mat)—room used for tea ceremony), he contributed the design and also established the etiquette

"Tsukubai" in the garden of Taizō-in, Myōshinji Temple, Kyōto. (Photos by Kyōto Trade of Tourist Information Centre)

particular to the 4.5 tatami room. Jukō is also known as the manufacturer of various tea objects.

It is said that Yoshimasa himself became so interested in the tea ceremony in order to escape from the firm character and political power of his famous wife, Hino Teruko. Only a few people who shared his hobby were allowed to approach Yoshimasa in Higashiyama, and hence the Japanese tea ceremony was on the way to perfection.

In the middle of the Muromachi Period, people were satisfied with preparing tea in a small room using Tan tea objects from China, calming their minds and admiring a flowering branch which they considered the perfect "miniature" of nature's vastness. This was the world of the tea ceremony at that time.

However, no matter how diminished his political power was, Yoshimasa was still a general. He gathered around him many exotic items. In short, the Higashiyama Culture under him became a mixture of elegant simplicity and adoration for "modernism". Some people might consider the tea ceremony only dull and old-fashioned, but the fact that it is still practiced even today might reflect its element of modernism. The attraction of the tea ceremony might be found in the application of modern ideas in tradition, in a kind of reproduction of old life.

By-Products Of The Tea Ceremony

THE TEA CEREMONY also contributed to the birth of the art of calligraphy which was practiced by Zen priests and to the scroll hanging in the *Tokonoma* (alcove), which later became the so-called Tokonoma culture.

So the habit of arranging flowers in the Tokonoma was born. Originally, flowers had been used as an offering to Buddha, but now they began to be used in the Tokonoma and in the form of *Nageiré* (free-style flower arrangement) as a representation of nature. Here various objects connected with the art of flower arrangement appeared. This art was followed by the inventions and subsequent production of *Kōro* (incense-burner), *Kōgō* (incense-container), *Robuchi* (hearth frame) and *Chagama* (tea kettle).

Thus the tea ceremony became

Hall of "Bōsen" in Kohō-an, Daitokuji Temple, Kyōto.

more complex. Besides putting some powder tea in the bowl and mixing it with a tea whisk, people built a special tea room in their houses, sat there calming their minds, listening to the sound of the boiling water in the tea kettle and admiring the flowers, the scroll hanging in the Tokonoma and the beautiful tea objects. This popularity of the tea ceremony eventually became the original power that promoted various arts as its unexpected by-products.

Also, the tea ceremony contributed greatly to the development of the Japanese garden architecture. helped to refine the *Karesansui Teien* (dry landscape garden—See "THE EAST" Vol VII No. 7), and invented the *Roji*, a particular small garden attached to a pavillion or room for the tea ceremony. It made use of the wet climate of Japan and thereby let the people realize the beauty of moisture. The beauty of Roji, well taken care of by watering and keeping the natural moisture, eventually became adopted in the small space of ordinary Japanese houses. It can be said that the Japanese art of admiring natural stones, growing mosses and introducing nature into the house achieved greater depth after the introduction of the tea ceremony.

Tea room in Shōkin-tei, Katsura-Rikyū, Kyōto. *(Photos by Iwano Toshio)*

Appearance Of Rikyū

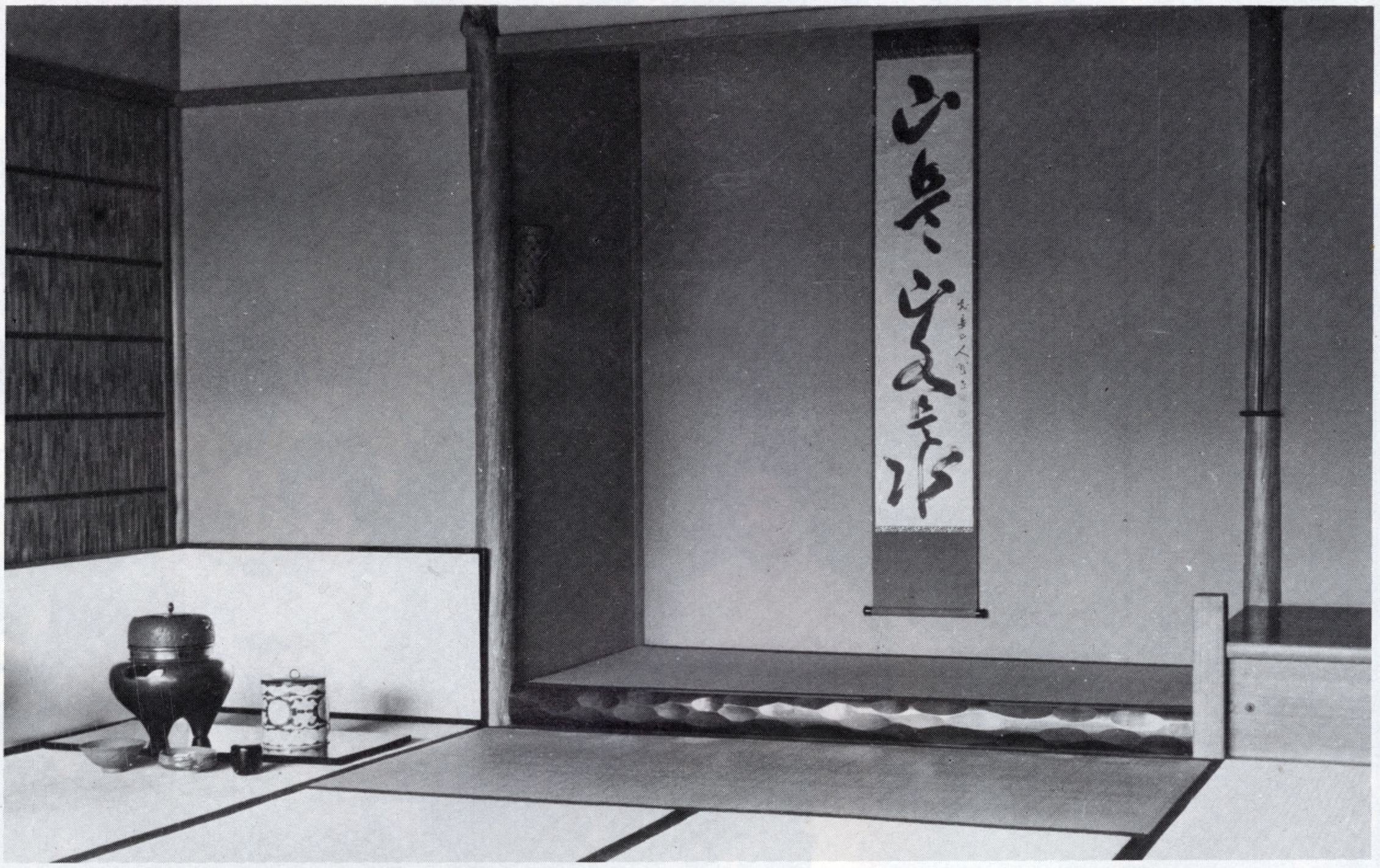
THE ESSENCE OF the tea ceremony lies in its elegant simplicity and spirit of silence. Here we must mention the name of Sen Rikyū, the great master. He was among the merchants in Sakai who possessed both economic power and authority. These merchants made their wealth by connecting themselves closely with *Daimyōs* (feudal lords) and other political authorities throughout Japan. Therefore they enjoyed a rich social life, including the tea ceremony, which was then in fashion. The fact that Sakai was the trading port where rare precious tea objects from China were unloaded also encouraged the spread of the tea ceremony there. Sen Rikyū was noted as a master of the tea ceremony among the merchants of Sakai.

The tea ceremony also spread among the generals because of their association with the big merchants of Sakai. This accounts for the cultural refinement that became gradually characteristic of those generals.

Rikyū first served under Oda Nobunaga and, after Nobunaga's untimely death (1586), under Toyotomi Hideyoshi.

The generals' viewpoint concerning life was accentuated by their strong confidence in their strong positions. This confidence

was naturally shared by Hideyoshi who was then the absolute ruler of the country. And Rikyū was the absolute ruler of the world of the tea ceremony. His fame rose so high that even Hideyoshi had to humble himself in front of him. Rikyū, staying close to Hideyoshi, not only gave an expert opinion on the intricacies of the tea ceremony but also began to interfere with other affairs. Rikyū's intentions towards the generals might have been good but as the reputation spread that all personnel affairs were to be decided by him, his existence became an obstacle to the "dictator" Hideyoshi. Finally, Ri-



Tea Ceremony, Omoté-Senké.

kyū was ordered by Hideyoshi to commit *Seppuku* on the pretext of some misjudgment concerning precious tea objects.

However, Hideyoshi suppressed neither the institution of the tea ceremony nor Rikyū's family. Rikyū's decendants continued to develop the tea ceremony and established the *Ura-Senké* and the *Omote-Senké* schools. Thus, after learning the bitter lesson that a person who follows the spirit of the tea ceremony should not seek power, the people embraced the ceremony with fervour.

Changes In The Nature Of The Tea Ceremony And Corruption

HOWEVER, THE WAY in which the tea ceremony developed was not always smooth. After Rikyū's death, his students established their own schools, and set up diverse types of tea objects, particular ways of classifying them, using terms such

as *Meibutsu* and *Ōmeibutsu*. The real spirit of the tea ceremony was gradually taken over by artificial elegance and forced simplicity.

Bad influences also spread to Kaiseki Ryōri. The real meaning of a light meal, just enough to pacify one's hunger, was lost and the precious out-of-season food materials began to be appreciated. The water used for the tea ceremony was brought from some distant rivers only because of the snobbish appeal that their names had. Also, it became fashionable to serve butterburs in the middle of the winter or to eat carps from Gifu while in Kyoto.

The tokonoma, in the room of the tea ceremony, which was originally a place dedicated to the worship of Buddha or a god, was now made smaller and simpler and was adorned with a bunch of flowers. Then people began to think that regular timber was not good enough to evoke the atmosphere of nature and they purposely selected twisted or half rotten pieces of wood or even ordered rare, strange wood from other lands. Thus it was becoming actually more and more luxurious and expensive to make a tea room look simple and natural. The tokonoma became a real luxury while still keeing the appearance of simplicity.

Moreover, mud was brought in from distant provinces for the walls of the tea room. *Susa* (small pieces of straw mixed and walled together with mud) was also used and the walls were otherwise decorated and painted. Thus simplicity was substituted by luxury.

The tea ceremony, which was originally a means of calming one's mind or a sanctuary into which one could escape from the troubles of the outer world as well as enjoyment, was now considered to be a cultural manifestation and a sign of refinement. With the beginning of the Edo Period the tea ceremony produced numerous schools and it became socially necessary to hold a license from one of those schools. Also, numerous masters of tea ceremony appeared. Their positions were limited to men during the Edo period, but women also entered into this field after the Meiji Restoration and began to teach professionally.

The Tea Ceremony—The Base Of Japanese Etiquette

THE MOST important influence which the tea ceremony brought into the Japanese culture is etiquette. Originally, strict etiquette had been observed in the Imperial Court among the nobles. But with the rise of the Samurai class, Samurai etiquette was introduced and masters' schools such as the *Ogasawara* and the *Isé* appeared. When the performance of the tea ceremony in a small tea room was invented the manner suitable for this ceremony developed into the etiquette which is still observed today.

Sen no Rikyū who introduced the spirit of tea ceremony into the Samurai society.

There is an etiquette in Kaiseki Ryōri which accompanies the tea ceremony. There is a "right" order of eating: "Soup or rice—side-dish—soup or rice—another side-dish". It is forbidden to pick one side-dish after another. As a matter of fact, it is reasonable not to taste more than one side-dish after another, as it would spoil the various tastes of food. This way of eating is still true of the Japanese dinner etiquette even today.

The most dominant school of etiquette today is the Ogasawara School which originated from the Samurai etiquette and was greatly influenced by the tea ceremony.

The tea ceremony has been classified as an art. Japanese art values spiritual "enlightenment" and "morality", *Michi*, in addition to the technical aspects of art. The ceremony, although an art, helps to calm one's mind and provides a sanctuary for spiritual seclusion and security. Admiring gardens and paintings has a similar function in Japan. This indicates the intricate depth of Japanese culture.

The true tea ceremony is simple. The instruments can be simple. The important thing is to taste a cup of tea by oneself and to bring oneself back to the original spirit of Rikyū. Drinking tea in this manner helps people to keep their equilibrium and restores the values of humanity. We admire the Japanese wisdom which gave such a spiritual refinement to tea, which once was a mere piece of *Tancha* brought to Japan by the Chinese priest Ganjin as a kind of medicine.

YOGAN Woodblock print 23cm×22cm (1962)

Woodblock Print Artist... Munakata Shikō

by Kobayashi Shōichi

It is interesting to observe how people get acquainted with each other.

My intimate association with Munakata Shikō began with a fragment of a poem.

About 20 years ago I saw Munakata's woodblock prints for the first time in the National Museum of Modern Art in Tōkyō. What attracted me most among his numerous works were a series of woodblock prints entitled: "Kegon Hanga Saku," "Kannon-Kyō Hanga Saku," "Ten Principle Followers of Shakyamuni" and "Shokeisho Hanga Saku." Depicted in these prints were: a very dark woman, a monstrous looking *Rakan* (one of the followers of Buddha) and many strange wild and polymorphorous figures which could not be described as either human or animal. All these gave a very strange and unworldly impression to spectators.

I had neither seen before such strange scenes nor had I ever expected that such wild and energetic expressions could be depicted in the world of the woodblock print. My initial reaction was shock: then admiration followed. How could anyone draw such "wild" figures? What type of person could such an artist be? My interest in the prints thus made me interested in the man who created them and I hoped to meet him directly without any previous introduction.

The opportunity came by itself. I composed several poems after visiting Munakata's exhibition. I had not composed any poem since my primary-school days, that is, for about 30 years. The impression given by the Munakata woodblock prints was so strong that it must have awakened my desire to compose a poem.

Parts of the poems which I composed then were as follows:

"The faces drawn by Shikō are so strange,

It could be a courtesan or could even be *Bosatsu* (*Bodhi-sattva*)"

"What are these strange images in black ink?

Could they represent human being or could they represent animals?"

As I had no personal instructor of poetry at that time, I sent my poems to the poetry column of a certain newspaper asking for their evaluation. To my surprise, my poem was selected as the No. 1 poem and was printed in the paper with a comment from Mr. Yoshii Isamu, a famous poet and judge for the above-mentioned column. "It (i.e., the poem) captures the atmosphere of the Munakata prints very well and I definitely share the poet's opinion," stated Mr. Yoshii.

My first poem was thus selected and highly praised with the flattering comments from Mr. Yoshii Isamu, whom I had always secretly respected as a genius of poetry. I was thrilled and very excited. Just then I received a letter from Munakata mentioning that the woodblock prints which I had ordered previously had just been completed and asking me to go and get them. I took this as a God-sent opportunity, and went over to his place in Ogikubo in Tokyō. This is how I first met him personally.

At this meeting, Munakata mentioned: "Your comment that the

face in my print reminded you of Bosatsu is very complimentary," and then, as if to himself he said: "I might want to paint your poems some day."

Following this, a woodblock print with one of my poems was produced, and this was the beginning of our association. The number of my poems increased and more than 20 Munakata prints were produced in ten years with my poems as their inspiration. Considering this a very precious association, I was given the honour of having the title "Han-Ka-Shō" printed by Munakata himself when I decided to publish 878 of my poems which I wrote during these ten years.

The Munakata woodblock prints attracted me with their endless charm. They gave a new spirit to the traditional Japanese woodblock print. At the same time, they were full of the spirit of folklore from Tōhoku (the north-eastern province of Japan) where Munakata was born. In his prints you will find Buddha beckoning you, nude girls dancing, trees and grass whispering and hawks and weasels approaching human beings without fear. There you will feel the breath of the primitive world. Anyone who felt intoxicated by looking at them once would never be able to escape from the magic spell of Munakata's prints. When I told Munakata about this, he said laughing: "You must have caught the Munakata disease, too." "I don't care if I will never recover from a pleasant disease like this," I answered.

When I started collecting the Munakata woodblock prints they were much less expensive than they are now. In famous art galleries in Tokyō where Picasso's and Chagall's prints were exhibited, we could buy 10 Munakata prints for the same price of one Picasso or Chagall. Therefore, I collected exclusively Munakata. The number of the prints in my collection gradually reached several hundred. Most of them were bought at the Munakata corner of the Tōkyū Department Store.

One day, there was an exhibition of original Ukiyoé masterpieces. Utamaro and Hokusai left many wonderful woodblock prints and there at the exhibition we could admire some of the originals. But their number was limited. Looking at them, I was thinking of Munakata. In the future, Munakata's original drawings will become as popular as his woodblock prints. At that time, I had in my possession only 5 or 6 of his drawings. That was not enough to call myself a collector. I felt that it was urgent to collect more of his drawings before Munakata became too famous. I went home and sent a polite letter to Munakata. In this letter I listed ten designs with which he was particularly skillful and asked him to draw each one of them. Two months later, I received a letter informing me that the drawings were ready. When my wife and I visited Munakata's house in Kamakura we found that there were several dozens of original drawings of Bosatsu, carps, hawks, pine trees, waterfalls, etc. There were two or three for each subject so that I could choose any one that I liked. This shows how considerate and generous Munakata was. While looking at these drawings one by one, I gradually became intoxicated by them and exclaimed; "I want them all." My wife was surprised, pulled my sleeve and whispered in my ear; "What about the money?" It was only natural that she was shocked. I had already spent all my savings to purchase the ten drawings and now I wanted more. She must have thought that I had gone crazy. I made an arragement with

Munakata to pay in installments within the next few years. That incident took place several years before Munakata received the Medal of Culture.

Lithographs by first class European painters are first drawn by the master himself but the carving and printing are normally done by his students in the atelier. Such lithographs are also called "originals" but, strictly speaking, they are a kind of "joint" work. In the case of the Japanese woodblock print, all the processes are carried out by

APRIL-AYAME TO RYU One of the 12 Woodblock print called "Ryūryokukakō" 50cm×50cm (1955)

野沢温泉
小林正一
大人の歌
初夏のみどり
うつして
中の王子
おりたぎる
出て湯に

URIN
Woodblock print
31cm×41cm (1956)

←
RYOKUEI
Woodblock print
40cm×22cm (1963)

KOTEKI NO SAKU Woodblock print 38cm×60cm (1961,
KUSE Woodblock print 42cm×30cm ⟶

the one original painter. Munakata is no exception. He has already lost much of his eyesight and when he works he presses his face very close to the piece of wood on which he works. While working sometimes he growls and "splashes" chips of wood,creating a little storm.

Munakata has the reputation of "fast painter." One day I watched him draw using Indian ink on a sheet of Japanese paper. Surprised by his speed, I asked: "How can you draw so fast?" "The point of my brush moves by itself. The brush tells me where to move next," was his answer.

Munakata also produces oil paintings. In May 1972 I was fortunate enough to have the opportunity to accompany him on his painting trips. He painted the early summer mountain scenery of Shinshū (Nagano Prefecture). We travelled together for 9 days. It was then when I saw him working with oil paints and was surprised by his incredible speed. He completed a 6-go (41 cm × 32 cm) size scene in just half an hour. So I asked him another question, from a different point of view. "Why do you have to paint so fast?" A clear answer came back at once: "Because the picture will run away unless I paint fast."

During the nine days that we spent together the number of his oil paintings, mainly 6-go, but some 4-go (33 cm × 25 cm) and 8-go (46 cm × 38 cm), reached 70. When the weather was good, he managed to paint 10 tableaux per day. Watching him paint, I felt that he was born to paint, that every day exists for him in order to paint.

It may be said that Turner, Rubens and Picasso among the Western painters are the men who left the largest number of paintings, and Munakata Shikō represents the oriental painters in that respect.

HANAGITSUNE Woodblock print
24cm×15cm (1956)

DAIBENSAITENHI
Water color
65cm×34cm (1969)

November—Pleasures of the People

THE MONTH of November is called "Shimo-Tsuki" (the month of the frost). The temperature begins to decrease and some frost appears. In the calendar, the first day of winter is the 7th November. The mean temperature of this month, in Tōkyō, is 13°C and, although the cold in the morning and evening is not so severe yet, the leaves of trees begin to fall and we feel the approach of the winter.

SHICHI-GO-SAN

WITH THE approach of the month of November, each department store starts selling beautiful kimono for children in preparation for the celebration of *shichi-go-san* (literally, seven-five-three) to be held on the 15th November.

On this day, parents of 3-year old boys and girls, 5-year old boys

and 7-year old girls dress up their children and visit their shrines. The grounds of shrines are crowded with children in their colourful dresses with their parents accompanying them. It's a very brilliant picture.

In the Shrine the priests first invite the children to the sanctuary and, after holding a brief ceremony of purification, report to God the name and age of the children. This act is performed in order to keep the children from misfortune and to pray to God for their health.

After this ceremony, the children will be given a pack of Chitosé-amé (candies which are supposed to enable them to live until *chitosé*—for a thousand years), and the parents lead the happy children home.

The parents who are particularly ceremony-minded have been performing various ceremonies in addition to visiting a shrine. Traditionally, in the *samurai* families, the ceremony for a three-year-old girl was called "Kamioki-no-Iwai" (a ceremony to change her hairdo) and the girl started growing her hair longer beginning with that year. This meant that she had grown out of the stage of infancy and become a little girl.

The boy five years old used to attend the ceremony of "Hakamagi-no-Iwai." Hakama is the formal costume for Japanese men. That meant that a 5-year-old boy can represent his family. Also, a seven-year-old girl used to attend the "Obi-Iwai." She had so far been dressed in a little girl's dress which did not need *obi*. Now she starts using *obi* as she is no longer a baby girl but a little young lady.

Three years old, five years old and seven years old: each age signifies a turning point in the children's growth. Thus, the celebration of *Shichi-go-san* was based on the wishes of the parents who want their children to grow healthy and pass all these important stages of their age without unhappiness. This traditional ceremony is still being held in Japan.

SATSUMA-IMO (Sweet Potato)

When cold north winds begin to blow, stalls of "Yaki-Imo" (baked sweet potatoes) become a familiar sight in the streets. The stall keeper installs an iron box filled with gravel on the rear car of his bicycle-drawn trailer, and bakes sweet potatoes. These potatoes are burried in the gravel by burning wood in a stove which is attached to the box.

"Yaki-Imo, Yaki-Imo,"—the call of the vendor announces the approach of the winter. These sweet potatoes baked in the gravel are steaming and soft, and are considered to be the young women's favourite.

Sweet potatoes seem to have originated in South America and were introduced to Japan via China. In 1727, when severe famine struck the country, the Shogunate government in Edo began paying attention to sweet potatoes. The eminent Confucian Aoki Konyō (1698–1769) suggested to the government that much attention be given to the sweet potatoes. Sweet potatoes can be cultivated in the mountainous regions and much moisture is not necessary for their cultivation. Konyō, upon an order from the Shōgun, helped to cultivate sweet potatoes and thus saved people from a disastrous famine.

During the same period, Ido Masaaki, administrator of Iwami-no-kuni (today's Shimané Prefecture) also encouraged the cultivation of sweet potatoes during a year of poor harvest and was thus called "The sweet potato administrator."

Sweet potatoes were cultivated first in order to save the nation from famine caused by bad harvests or wars and gradually became a familiar food to Japanese people.

However, it is said that a country where people depend on potatoes for their diet usually lacks unity as a nation.

Mr. Inuzuka Shigeru, an expert on diet, states: "Although both potatoes and grain are foods rich in starches, grain can be preserved for a long time while potatoes can be kept only for short periods. Potatoes can be grown by planting cuttings without bothering with seeding, and multiply rapidly so that they can be harvested within three to six months. They are easy to cultivate but are difficult to preserve after harvest. Therefore, in the countries where people depend on potatoes, long preservation and transportation of food are difficult and people are obliged to stay at the places where food grows and they become farmers. This prevents the development of commerce. Even if a ruler appears, he is forced to remain a local chief and this prevents the unification of the country."

The reason why Japan has always been a unified nation may be explained by the fact that Japan is basically a rice cultivating country, although sweet potatoes were helpful during repeated periods of famine.

Today, most of the potatoes in Japan are made into alcohol and starch, and only about ten per cent of the whole production is consumed as potatoes. Sweet potatoes are among the most delicious kind of potatoes.

Through the periods during and after World War II, Japan suffered from severe deficiency of food, and the government encour-

aged the cultivation of sweet potatoes. There was a time when people practically lived on them.

The older people who experienced the war say that they feel peace in the society when they watch young girls happily run out of their houses to the call of the *Yaki-Imo-Ya* (the vender of baked sweet potatoes).

JAPANESE PEOPLE AND BATHS

When the cold season approaches Japanese people will find the greatest pleasure in a warm bath.

Ruth Benedict mentions it in her *The Chrysanthemum and the Sword*:

"One of the best loved minor pleasures of the body in Japan is the hot bath. For the poorest rice farmer and the meanest servant, just as much as for the rich aristocrat, the daily soak in superlatively heated water is a part of the routine of every late afternoon. The commonest tub is a wooden barrel with a charcoal fire under it to keep the water heated to 110 degrees Fahrenheit and over. People wash and rinse themselves all over before they get into the tub and then give themselves over to their enjoyment of the warmth and relaxation of soaking. They sit in the bath with their knees drawn up in fetal position, the water up to their chins. They value the daily bath for cleanliness' sake as Americans do, but they add to this value a fine art of passive indulgence which is hard to duplicate in the bathing habits of the rest of the world."

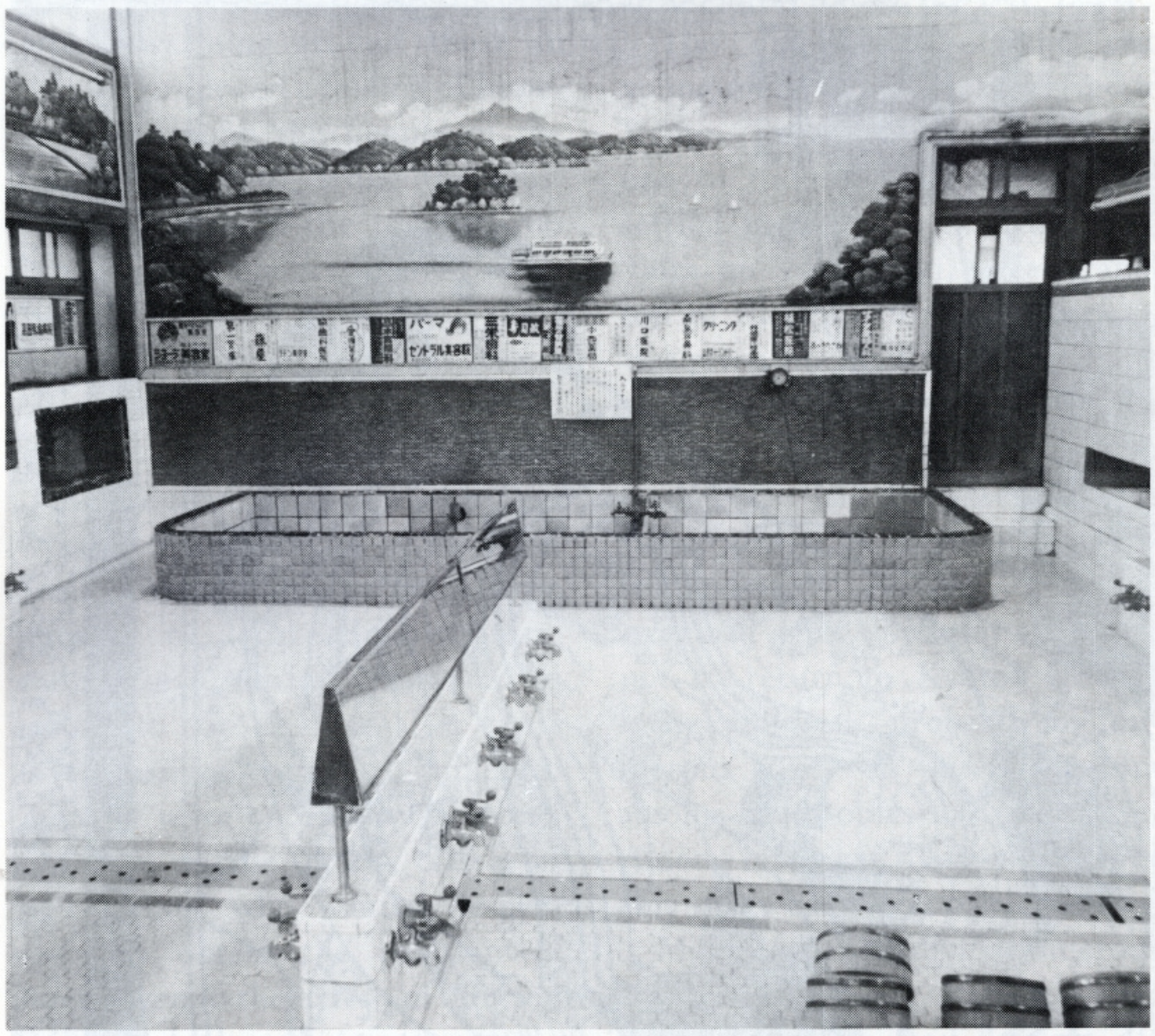
Certainly Japanese people love to bathe. Although those wooden bath tubs mentioned by Ruth Benedict have been recently almost completely replaced by tiled or plastic tubs, the habit of relaxing in a hot bath has not changed at all.

The Japanese people pay very special attention to the design of their bathrooms (usually separated from their toilets) when they construct their houses. Those who are rich and can afford to spend much money sometimes design their bathroom in such a way so that they can look at the garden from the bathroom window, or even attach a special small garden to the bathroom whose walls are made of transparent glass panels.

The passion for bath does not confine itself within one's house. The Japanese people, who find their supreme pleasure in baths, have also constructed various public bath houses.

The most interesting among sightseeing trips for Japanese people are the tours of hot springs. Even on a regular trip, during which visiting of spas has not been arranged, when Japanese people are asked what they want to do, they answer: "To take a walk and to take a bath." Following these popular pastimes are: taking pictures, playing Mah-Jong, and shopping.

Hotels and Japanese style inns in tourist resorts publicize various elaborately designed baths as tourist attractions: gold-plated bath tubs, bath tubs made of glass under which one finds the sea, baths filled with apples, rock-baths, etc.



←— *Photograph by Maeda Shinzō*

Certainly, the Japanese habit of taking baths is not only a matter of sanitation: it also intoxicates peoples' minds.

In public baths in town, one will always find a wall-to-wall painting of various scenery. The Japanese people, although they know that it is a painted picture, still look dreamingly at the painted Mr. Fuji or at pine trees while enjoying the comfort of warm water. This must certainly be a pleasure very peculiar to the Japanese people. 東

Notoriety and Real Image Taira no Masakado

by Mihara Gen

Image of Taira no Masakado. (Taira no Masakado Taiji Zu É, Edo Period)

Until the end of World War II, Taira no Masakado had never been a popular figure with the Japanese public on account of his reputation as a traitor against the Imperial Court. In primary-school text books he was even mentioned as a typical villain who had fought against the Emperor.

However, strangely enough, Masakado was mysteriously popular among some people. According to those who supported him, he might have been a traitor if one considers only the results of his actions. On the other hand, they maintain that he was a brave man who was so enraged by the rotten politics of his time that he tried to reform them. Residents of Tokyo rather than of other cities have been the more fervent supporters of Masakado. As a matter of fact, Kanda Myōjin Shrine, one of the three largest shrines in Tōkyō, worships Taira no Masakado as the protective god of the inhabitants of that area. A traitor to some people and a protective god to others, Masakado has been given two images completely contradictory to each other. Therefore the question arises: what was the real personality of Taira no Masakado, the general who lived in the middle of the Heian Period (794–1191)?

Fatal Rivals

KYŌTO. The summer of 918. Two young men were dragging their horses through Suzaku Ōji avenue, which was crowded with well-dressed nobles and filled with the gay shouts of street vendors. By 918 the culture of Kyōto, the new capital which was established in 794 and modelled after the famous Chan-An capital of Tan Dynasty, had reached its peak.

The two young men mentioned above gazed attentively at the small shops along both sides of the street. Anyone could tell at a glance that they had just arrived after a long trip; clad in travel clothes, their hair dishevelled, both deeply sunburnt. Although their ages were almost the same, their appearances were quite different. The first was muscular and exhibited a "rough" way of walking typical to a samurai, while the second was fragile and his walk was graceful and noble.

The name of the first young man was Taira no Masakado, and his companion's Taira no Sadamori. They were cousins on their father's side. At that time, Masakado was 16 years old and Sadamori 17. The reason for their having left their homeland in the Bandō area (the Kantō area centered around present-day Tōkyō) and for coming all the way to Kyōto was to serve under Fujiwara no Tadahira, then *Sadaijin* (the minister second highest in the cabinet), and to obtain official ranks for themselves. The Bandō area at that time was regarded just as remote from Kyōto as the southern island of Kyūshū, and it took more than half a month on horseback to reach Kyōto.

It requires some explanation as to why these two young men came to Kyōto to obtain official positions.

The Heian Period, which had been flourishing in Kyōto, had just begun to show signs of political weakness. Firstly, manipulation of political power by the noble Fujiwara family began to be evident. Shortly after the beginning of the Heian Period the Fujiwaras had established their predominance in the centre of the political field by taking advantage of their maternal relationships to the Emperor. Eventually, they ascended to exclusive political power. The personalisation of "politics" gave rise to a group of power-hungry people who, swarming around those in power, produced a feeling of hopelessness among the people of the nation. In Kyōto, while the illustrious culture of the nobility was blossoming, hundreds of people were found dead of starvation along the banks of the Kamogawa River, thus presenting an ugly distorted picture.

At the same time, some changes were also taking place in the rural areas of remote provinces. A large number of local administrators, called *Zuryō*, no longer wanted to return to Kyōto even after their 6-year assignment was completed. Zuryōs were normally selected from the middle or low classes of the nobility who wanted desperately to obtain the position of Zuryō even to the extent of offering bribes to high ranking government officials. This is because the local administrators could save large amounts of money by fully utilizing their powers to enforce their peasants to exploit their lands to a maximum, or by buying-up lands. They would then return to Kyōto with their fortune and, by investing a part of it as political contributions, could obtain higher positions.

However, what mattered in Kyōto then was lineage. As mentioned earlier, the control of the Fujiwaras was quite tight and there was no room for the Zuryō in political setups of Kyōto. Also the government salaries were extremely low. On the other hand, from the point of view of material comfort, life in the provinces was much easier although the surroundings were crude and uncivilised. Why not stay in the provinces and live comfortably instead of going back to Kyōto?—It was only natural that many officials favoured this solution. They settled in the provinces and concentrated their power there abandoning Kyōto.

The grandfather of the two young men who had just arrived in Kyōto, Taira no Takamochi, was one of those noblemen who had settled in the province this way. Taira no Takamochi, great-grandson of the 50th Emperor Kanmu, was given the family name of Taira around 980 and entered into the subject rank upon leaving the royal family. He had been sent to the Bandō area as the chief administrator and when his assignment was over had decided to stay there and not to return to Kyōto. He had many children—probably by numerous wives—as was the custom among the nobles of that time. Among his wives there were probably many daughters of local lords.

Most of Takamochi's numerous children, including Masakado's father and uncles, had become officials in the provinces of the Bandō area. Moreover, Takamochi's children, while accumulating their powers by settling themselves in the various parts of the Bandō area, approached the central authorities —the Fujiwara family—and obtained official positions. A part of their vast territories was contributed to the Fujiwaras. By Takamochi's time it had become established practice for the decendants of the resettled nobles to "make contributions" and to use the pow-

There are still many places of historical interest along the Kokaigawa River in Ibaraki Prefecture where Masakado lived his violent life.

er of the central government in order to strengthen their own positions, and for the central government to offer them official positions in return.

This relationship had not changed until the time of the 3rd generation, namely Masakado's and Sadamori's. The Taira family, who had accumulated its powers in the fertile Bandō area, sent both Masakado and Sadamori directly to Kyōto, secretely hoping to obtain the positions which were to serve as a springboard towards central political power, and not towards positions in the local government.

Here it should be noted that Masakado and Sadamori had come from different backgrounds. Yoshimasa, Masakado's father, had died when Masakado was still a child and Masakado, even as a very young man, had been directly involved in the management of the family territories as the head of the family. On the other hand, Kunika, Sadamori's father, was still alive and Sadamori had spent a comfortable life as the 3rd generation heir to the lord. This disparity in their backgrounds was to make a definite difference in their future lives.

The two young men who were walking through the main street of the capital, looking around them restlessly, had arrived in Kyōto together. It was certain that they secretly regarded each other as rivals. Both must have been thinking the same thing: "I cannot lose, particularly to this fellow here. I must win by all means."

Bandō, My World

THIRTEEN YEARS had passed since then.

A young man on horseback was seen heading for Bandō on the route which extended from Kyōto to Bandō via Ōtsu. This was the figure of the now grown-up Masakado. His body had become larger and stronger but his face still kept the same naïve expression of the young boy who had come to Kyōto for the first time in his life. He was in traveling clothes as he had been 13 years before. He carried a bow on his shoulder, and an arrow bag around his waist.

Upon reaching the top of a small hill, Masakado looked back towards the direction of Kyōto. *Rajōmon* was there. The two pagodas: *Tō-ji* (East Temple) and *Sai-ji* (West Temple) were also seen among the pale green willow trees. Right under his eyes was Kyōto where he had spent twelve years of his youth.

A feeling which was something like sentimentality crossed his heart. It was not because he was leaving the place he had become so accustomed to. It was a bitter feeling of reflection: What had he gained in Kyōto? Nothing after all.

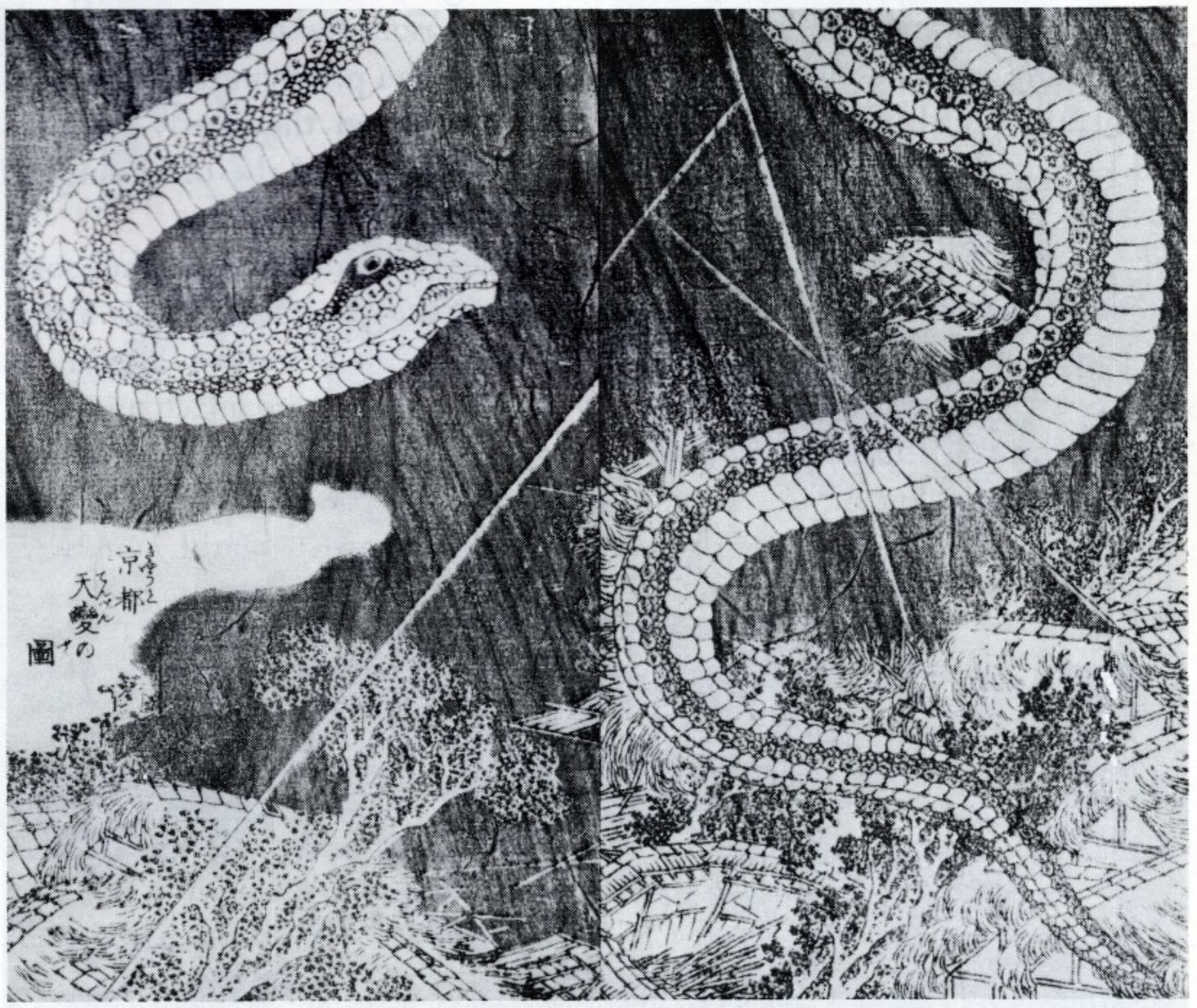
The days under Sadaijin Fujiwara no Tadahira were not at all pleasant. For Masakado, who had spent his younger days in remote Bandō by riding horses and practicing with bow and arrow, the association with the nobles in Kyōto was nothing but pain. These nobles with shaven eyebrows and light make-up spent their days reciting poems and playing *Kemari* (football). No matter how hard Masakado tried, he was still scorned by the nobles. "Look at him, he is a country boy, after all", they commented.

Sadamori, who had arrived in Kyōto at the same time, was appointed chief of the cavalry troops. It was inconceivable to Masakado that Sadamori had received such an appointment. Sadamori hardly knew how to ride a horse properly, not to mention fixing an arrow to the bow when on horseback. Such appointments in Kyōto were decided by bribery rather than ability. Knowing these facts, Masakado was still resentful. Sadamori's appointment was clearly the result of his father's political maneuvers at home.

In comparison, Masakado was still without title. He had neither a person to support him, nor the ability to curry favour with the high-ranking nobles. Sadamori absorbed the culture of Kyōto with skill and ingratiated himself with the nobles while Masakado had to endure thinking all the time as follows: "If I work sincerely, I shall be given a chance of promotion some day and surpass Sadamori." He hoped that his master Tadahira would appreciate his simple, clumsy but honest character.

But his expectations were betrayed. "This year I'm going to make it!" thought he. And Masakado asked Tadahira with unusual fervour for the position of *Kebiishi* (procurator), but his name was nowhere in the list when the names were counted. Deeply disappointed, Masakado decided to leave Kyōto. He finally realized that life in Kyōto, which was full of lies and betrayal, was not for him.

Right after crossing the Tonegawa River, which ran through the vast Kantō plain, he reached Bandō where he had spent his boyhood. His heart was filled with sweet memories. The green stretch of fields and swamps, everything was so familiar to him. The memory of his wild boyhood when he had been riding about on a barebacked-horse came back to him. "Bandō is my world." he contemplated. "I shall live on this land and bury my bones here." Masakado was now determined.



Two huge serpents representing Masakado and Sumitomo who are threatening the Imperial Court in Kyōto. (Taira no Masakado Taiji Zu É).

Masakado Against The Taira Family

HOWEVER, MASAKADO had no time to lose indulging himself in the sweet sensation of coming home. He too, was forced to be involved in the storm of ugly desire for fame which no one can avoid.

When he came back after giving up his life in Kyōto and was determined to live in Bandō, he found that his lands had been annexed to those of his uncles.

He stood powerless in front of this *fait accompli*. "Uncles related by blood have taken the lands of their own nephew!". They controlled everything. Masakado, unwillingly, had to look for a new territory in the barren lands along the Kinugawa River. He gathered people, cultivated stony lands and he swore to himself: "I shall let my uncles pay for this!"

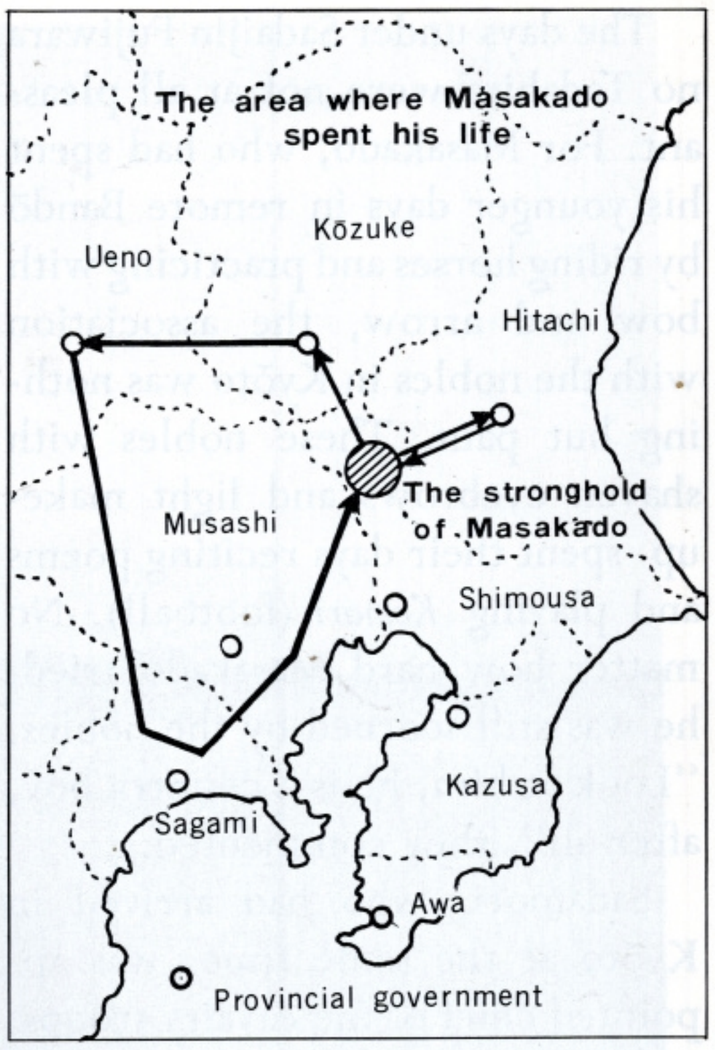
What powerless Masakado did while exploiting his newly acquired farm lands was to put a group of young men called *Banrui* under his own control.

The Banrui are considered the

prototype of the samurai group. They had two functions: they fought with arms under the command of the lord and, when not fighting, engaged themselves in cultivating the land. Also they were well aware of the danger of being conveniently utilized by their lord only when they were needed and otherwise left to be exploited. However, the Banrui could not change the situation by themselves alone. They needed someone who could become their leader. Now they found just the right man, Masakado. Masakado was persecuted by the other members of the Taira family. The Taira family meant the local authority. Masakado might be able to destroy its power and the Banruis would support him. However, Masakado, although full of resentment towards his uncles, had no intention of destroying the local authority. Rather, he was thinking of obtaining an official position through Tadahira in Kyōto after destroying his uncles. He acted, however, as if he were a leader of a revolution, a person capable of solving the problems of the Banrui. In other words, he kept the false image of a revolutionary leader while all that he actually wanted was the improvement of his own position. Hence, his later notoriety.

February 935. The day of war between Masakado's army and that of the Taira family finally arrived. Even today, what was the real cause of this war has not been made clear. However, Masakado's personal grievances were among the main reasons for the war. This war became the prologue to a series of wars between the newly-born samurai group and the old-fashioned nobility.

The war ended with the complete victory of Masakado's army. Masakado had trained Banrui as cavalry and had organized a kind of primitive fighting force. It was only natural that the local soldiers of a make-shift army could not win.



Kunika, Taira no Sadamori's father, lost his life during this war.

In June of the following year, the combined rival army of Sadamori, who wanted to avenge his father's death, and of his uncle, Taira no Yoshikané, was also defeated. During the battle, Masakado helped Sadamori's and Yoshikané's escape by opening the retreat route for them. This noble action was not the result of his humanity: he was satisfied with the lands which he gained as a result of the war. His uncles were government officials after all. Should he have killed any one holding a governmental position, no matter how good the reason might have been, he would have been accused of treason. Masakado did not kill his uncles so that he could claim it was only a private war among the families. In September, when both parties were summoned by the central government, Masakado immediately went up to Kyōto and defended himself. The authorities acquitted him.

Even after he was summoned by the central authorities, the fights between Masakado and the rest of the members of the Taira family were repeated and Masakado kept winning steadily. In order to keep

The Grave of Masakado at Moriya, Ibaraki Prefecture.

the Banrui satisfied he always fought at the head of the army on horseback.

938. With the destruction of Sadamori's army in the Province of Shinano (today's Nagano Prefecture), the battles among the members of the Taira family finally ended. Masakado became the lord of the Province of Shimofusa in the Bandō area. Masakado's fame was further established on account of the repeated successful wars and, at the same time, because of the popular belief in "Masakado the Revolutionary," in Bandō.

The hero of the revolution was always expected to fight against authority.

The ruin of the mansion where Masakado spent his younger days, at Moriya, Ibaraki Prefecture. (Photos from Rekishi Dokuhon)

Start of The Revolt

In Kyoto, Fujiwara no Tadahira, Masakado's former master, had been recently appointed *Sesshō* (regent—the No. 1 post to govern as the representative of the Emperor) and he was disturbed about the constant wars in the provinces, but was not able to set up a definite policy, generosity being his only virtue. Kyōto was being gradually corrupted from the inside. It took another 150 years for this corruption to lead to the final collapse of the aristocracy and the birth of the samurai government in Kamakura under Minamoto no Yoritomo.

Masakado's popularity in the whole area of Bandō kept rising and Masakado himself was a little embarrassed with this unusual popularity. "I took the land back from my uncles. I did nothing more, but the people here consider me a brave man who stands against the local administrative power. Now I am in trouble," states Masakado.

However, in spite of what Masakado was thinking, more and more discontented men in the Bandō area were gathering around him. To the discontented, Masakado was a brave general, skilled horseman and able with bow and arrow. Also he was of Imperial blood. Being surrounded by these discontented people, Masakado's own mind became less certain. Originally, he was not a man of politics. He was rather simple and straightforward. His transformation was gradual.

In 939 he reached the turning point of his life. The chance came by itself. A certain Fujiwara no Haruaki, a government official in the neighbouring province, the Province of Hitachi, came to ask for his help. According to an old document, Haruaki was "the man who disturbed the morale of the country, evaded taxes and caused tremendous damage." That is, an uncontrollable rascal. But Haruaki had his own reasons: "The senior officials in *Kokufu* (provincial government) are eager to fulfil their own desires and farmers and minor officials are suffering greatly. I want to expel these senior officials from

Chronology of Events

	A.D.	
	4th c.	National Unification under Yamato Court
	604	The 17-Article Constitution by Prince Shōtoku
	645	Taika Reform
	672	Jinshin Revolt
Nara Period (710-784)	710	Capital set up in Nara
	794	Capital moved to Kyōto
Heian Period (794-1185)	1180-5	Battles between Genji and Heikē clans
	1192	The Kamakura Shogunate of Minamoto no Yoritomo
Kamakura Period (1192-1333)	1274	Mongol Invasion
	1338	The Ashikaga Shogunate of Ashikaga Takauji
Muromachi Period (1336-1573)	1467-77	Ōnin Revolt
	1560	Battle at Okehazama
	1573	Oda Nobunaga unified the country
Momoyama Period (1568-1602)	1585	Oda Nobunaga replaced by Toyotomi Hideyoshi
	1592	Invasion of Korea
	1600	Battle at Sekigahara
Edo Period (1603-1867)	1603	The Tokugawa Shogunate by Tokugawa Ieyasu
	1637	Shimabara Revolt
	1639	Closure of the country to foreign commerce
	1702	Revenge by 47 loyal samurai for their master
	1837	Revolt of Ōshio Heihachiro
	1853	American Commodore Perry visited Japan
	1858	Japan-U. S. Amity & Commerce Treaty
Meiji Period (1868-1912)	1868	Meiji Restoration

the provincial government." He thus appealed to Masakado.

At that time similar struggles between local officials and minor officials or powerful untitled families were quite frequent. Haruaki's act can also be regarded as a struggle for power between the old powers and the new landlords. What makes it different from other cases is that in Haruaki's case there was a fairly important general who was an ideal figure to lead a revolt against the central authorities.

Haruaki's persuasion moved Masakado.

October 21, 939. Masakado's army with Haruaki attacked the provincial government of the Province of Hitachi.

Masakado's army, upon surrounding Kokufu, first demanded the retrocession of Haruaki's land and the withdrawal of the order for Haruaki's arrest. These being refused, the army attacked Kokufu and set it afire. Some 300 buildings of Kokufu were instantly ablaze.

The plunder and violence of the victory-drunk army of Masakado were unbelievable. At this time, according to the record, Masakado's army consisted of only 1,000 men compared to Kokufu's 3,000. The number of the enemies may not be accurate but it is certain that Masakado defeated Kokufu with a much smaller force of men.

Masakado ordered the army to withdraw when the plundering was over. There were some people among the army who urged Masakado "to stay and govern the Province of Hitachi." Masakado disregarded their plea. He was still uncertain. The only thing he took was the seal of the province. Without this seal, the politics of the province could not be carried out. That was enough for him. "I don't want to irritate the Imperial Court in Kyōto unnecessarily." Thinking thus he went back to his own territory of Shimofusa.

Whatever his own intentions might have been, the attack against the provincial government of Hitachi was reported to the Imperial Court in Kyōto, and finally Masakado was labelled as "a traitor." Also at the same time, many people in the Bandō area believed this accusation. Thus Masakado became "a traitor." He was then 37 years old.

I Am The New Emperor

MASAKADO'S MANSION was converted into the headquarters of the revolutionary army. The site was filledwith mbitious men. Each one of them talked about the corruption of the senior officials of his own province and pressed Masakado to attack Kokufu with them. They urged him by stating: "The Court will accuse you anyway regardless whether you attack just one province or several of them. You are a noble decendant of the Emperor Kanmu. With you as the leader, why don't we first control the eight provinces of Bandō and then construct our Imperial Court?"

The proposal to construct their Imperial Castle in Bandō was attractive. Somewhere in Masakado's mind there was an antipathy against the culture of Kyōto: the culture of Kyōto had refused him. Besides that, Masakado was truly of imperial blood decended from the Emperor Kanmu. (Vol. IX, No. 8) The Imperial Court, he understood, was planning to execute him as a traitor. "I have been trying very hard to settle the matter peacefully, always considering the Imperial Court. Nevertheless, people in Kyōto treat me as a traitor. Then, why not become a real traitor? Why don't I construct my

An stray arrow hit Masakado's temple while he was desparately fighting. (Taira no Masakado Taiji Zu É).

own Imperial Court?" During the following year—January 940 Masakado finally decided to take definite military action. His army had grown much larger than it had been at his assault on Hitachi.

Masakado and his men first marched into the Province of Shimotsuké and occupied Kokufu without encountering any substantial resistance. Furthermore they occupied the Province of Kōzuké also without shedding any blood.

At this time Masakado gambled seriously. Let us take a look at the situation again through the eyes of an old document:

> "Right in the middle of the banquet celebrating the victory over

the Province of Kōzuké, an inspired sorceress appeared all of a sudden. She told Masakado: 'I was sent by *Hachiman Dai Bosatsu* (Great God for the warriors) and here I am announcing God's providence to place Masakado on the throne of the Emperor.' Masakado, deeply moved, prostrated himself in front of the sorceress and the whole army also felt a strange excitement. And then Masakado declared to all. 'I am the New Emperor; I shall govern the eight provinces of Bando.' And at the same time he let his intentions known to Kyōto by sending a document."

Although we can hardly believe all the details that are included in the description of the document, it is possible that something similar to its story did take place. And it must have been a ploy set up by Masakado or by his close staff members. Perhaps Masakado declared himself to be the "New Emperor" in order to make his position as decendant of the Emperor more clear. And this became the reason why Masakado has been regarded as a traitor, even in later periods. Not only did he revolt against the Imperial Court but he was also "the most wicked criminal" who dared declare himself the New Emperor.

As Masakado expected, there was no enemy ready to meet the army with the new Emperor at its

Kongōji Temple at Ōme, Tōkyō, where Masakado himself planted a plum tree. The name Ōme (green plum) is said to be originated from this event.

head. There was no battle worth the name of a battle and the whole area of Bando fell completely under Masakado's control.

Departure of The Punitive Expedition Against Masakado

THE IMPERIAL Court who learnt about Masakado's power in Bandō finally announced the names of the leaders of the punitive expedition against Masakado at the end of January, 940. However, the Imperial Court did not expect too much from this expedition. The people in the Court including the Emperor of the day, Emperor Suzaku, were threatened by an indefinable terror. As if in correspondence with Taira no Masakado in the neighbouring east, there was also a rumour that a certain general Fujiwara no Sumitomo was causing disturbances in *Saigoku* (western provinces). The wild general of Bandō might come up to Kyōto at any moment leading his large armies. Anxiety led to anxiety and people just moved about without knowing what to do. In Kyōto, as a matter of fact, there was no army which could be named regular army. Accordingly, the announcement of the punitive expedition was nothing but a gesture, and the appointed generals took off slowly and reluctantly towards Bandō.

What the Imperial Court really expected after branding Masakado a traitor was that the local lords of the Bandō area would rise against Masakado. The Court knew very well the weakness that these lords had for governmental positions. They were eagerly yearning for positions with the government. The Court cleverly announced that those who destroyed Masakado the traitor would be given the rank of *Goi*. "Goi" was the lowest rank among those who were allowed to enter into the Imperial Court, but, at least, it was a courtier's rank. This attractive announcement created a stir and it was conveyed immediately to the local lords and farmers in Bando.

"If I can obtain the position of Goi. . . ."

Those who so far had been cautiously watching the situation now rose to destroy Masakado. And it was Fujiwara no Hidesato, a wealthy lord of the Province of Shimotsuké and the Taira no Masakado who headed the punitive expedition. Sadamori had been driven away by Masakado and was waiting for a chance to destroy him, while miserably moving from one place to another. Masakado was his hateful enemy who had killed his father Kunika and above all they were born rivals under the star of destiny.

"I shall kill Masakado with my own hands. And I shall obtain the position of Goi!" So determined, Sadamori took the lead of the expedition with unusual fervour.

The situation in Bandō was changing very much against Masakado's favour. Men under Masakado were not necessarily loyal to him. They gathered under him when the situation was favourable but once they saw the situation changing, they would not hesitate to side with the enemy. It was a group in which individualism was extremely strong. Therefore, when they

"Masakado Kubi-zuka", at Ohtemachi, Tōkyō. Masakado's head is said to have flown in the air and landed at this point.

heard the rumour that the official punitive expedition had finally left Kyōto and were confronted with the situation that the local army might attack them at any moment, all the members of Masakado's medley army began to waver. After a skirmish with the punitive expedition and by the time Masakado was at last ready to fight against his 4,000 enemies, the number of his army had been reduced to a mere 400. He tried to gather his men by issuing an appeal, but his army which once was so proud of its "8,000 soldiers" was never rebuilt again.

The Day Of The Decisive Battle

THAT DAY, the strong wind of the end of the winter was blowing violently over the mountains and field. Masakado observed the enemies who had encamped around his mansion. It was a large army. Somewhere among them, Sadamori, his life-time rival, was hiding.

Kanda Myōjin Shrine where the spirit of Masakado is worshipped, at Kanda, Tōkyō.

"I have never lost a war in my life. My arrow always shot down the enemy before anybody else's and my horse always ran ahead of my men pushing the enemies back. Maybe it was because I was constantly irritated by the existence of my rival Sadamori, who was always trying to escape and yet somehow managed to have an advantage over me. But this war will not finish until either one of us gets killed," thought Masakado.

"Open the gate. We are going to sally out!" With this cry, Masakado rushed out towards the enemy ahead of his men. He dashed into the enemy's positions as if he were driven by the gusty wind. His few men also dashed out encouraged by his action. This desperate attack of Masakado's army, helped by the gusty wind, kept pushing the punitive force back. The punitive force fled in all directions.

However, that was the end of Masakado's fortune at war. On the way back to his headquarters after the attack, the direction of the wind changed. The punitive force did not miss this chance. Bandō's New Emperor, Taira no Masakado, fought bravely on horseback against the wind. Suddently, a stray arrow shot through his temple. It was too simple an end for the general whose fame had resounded all through the Bandō area. Masakado was then 38 years old.

Masakado, who was caught between his false image and his real self, finally died in his false image. On the other hand, his rival by destiny, Sadamori, was given the position of Goi as a reward for Masakado's execution and lived a long life.

Which one of them really lived a happier life? Your view will decide your evaluation of Masakado.

It should be added that it was only for a little over two months that Masakado called himself the New Emperor. 東

Coming Up in the Next Issue:

HISTORY: Fujiwara no Michinaga

The story of a noble Fujiwara no Michinaga who boasted; "This is my world," during the Heian Period when the culture of nobility centering around the Emperor blossomed. Michinaga obtained a great power by fully utilizing his position of being the maternal relative of the Emperor, and further strengthened the power by marrying his daughter to the Emperor. There is no one in this period as ambitious and powerful as he was and his power surpassed even that of the Emperor.

RELIGION: Buddhism

It's impossible to understand the oriental people without understanding Buddhism. Starting from this issus, we will introduce, for one year, an interesting article prepared by Dr. Nakamura Hajime, an authority on Buddhism. He will explain such concepts as Ku, Ujo and Engi, which are the basic concepts and key to understand Buddhism.

CALENDAR YEAR: December

Harikuyo - performed on the 8th of December every year, to console the spirit of the needles (hari) which were used and broken during the year. This custom, as the other old customs, became less and less practiced in these days but it is still kept in the rural area. All the women of the community stop their sewing or needle work on this particular day and get together to perform Harikuyo, and to dine and chat.

Joya no Kane - a custom of ringing temple bells 108 times to clear away 108 human desires on the New Year's Eve.

Notice: Vol. IX No.10 will reach you about the middle of Oct.. We allow six weeks for delivery.
Please inform us if you do not wish to renew your subscription by checking the enclosed order card. Thank you.

Michio who is marking lines on a go-ban, is the youngest go-ban maker in Japan.

When a prince of the Imperial Family enters his fifth calendar year, a special ceremony called "Fukasogi no gi" is held. The prince dons special clothes presented by the Emperor and stands facing south on a go board holding a seedling of a pine tree, complete with roots, in his left hand and a fan made slats of wood from the Japanese cypress tree in his right. He jumps to the south. The ceremony is a prayer for his health and robust growth. When Hironomiya, eldest son of the present Crown Prince and his consort Michiko, performed this ceremony, the Maezawa Gobanten (Go Board Shop) made a special board and dedicated it to him.

As the readers will know from the series of articles being published in this magazine, go is a game of territory, played on a square board marked by a grid of 19 vertical and 19 horizontal lines. The two players surround areas on the board taking turns to play black or white stones on the intersections of the lines.

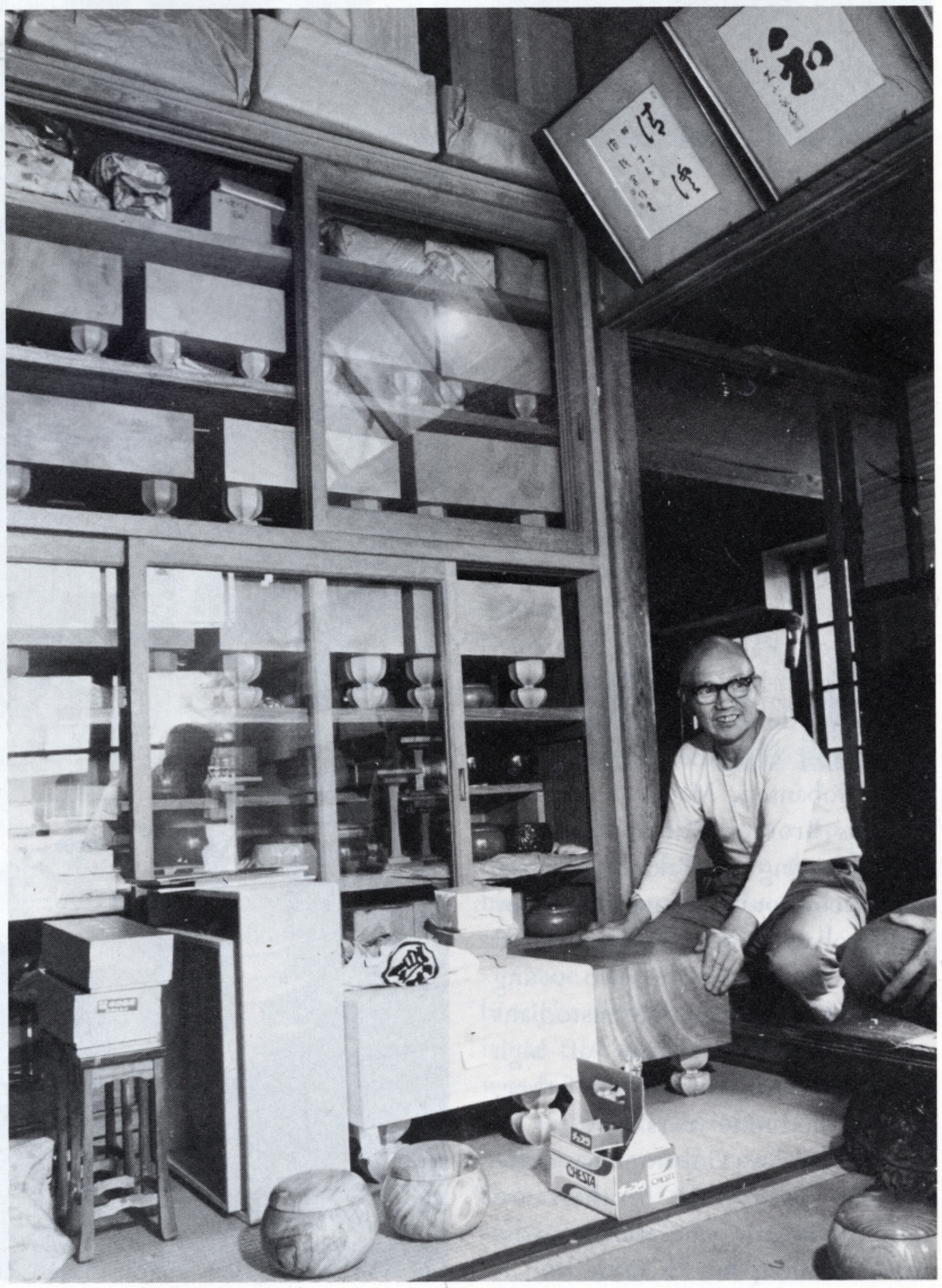
The precise origins of go are unclear but it is believed to have appeared about 4,000 years ago in China. Subsequently, go was introduced into Japan in the 7th century and in the 1,300 years since that time has come to stand at the forefront of Japanese games. In keeping with its widespread popularity, there is a wide range of go equipment, both cheap and very expensive. A cheap folding wooden go board costs as little as 1,000 yen boards with legs start at 5 or 6,000 yen but the finest can cost several million yen. Once they have discovered the fascination of go, players invariably seek out the better quality boards. They say "One feels more calm and composed playing on a good go board." To find out more about the aesthetics of a go board, we visited the Maezawa Gobanten, which is recognized as the finest go board shop in Japan.

Maezawa Gobanten

Hongō was once a quiet town, which seemed isolated from the busy heart of Tokyō. However, in the last two or three years, the rapid expansion of the city has finally overtaken even this peaceful district. High-rise buildings stand side by side along the narrow streets.

Alone amongst these towering glass and concrete structures stands a small two-story wooden building. A battered sign shaped like a go board hangs outside. The shop is almost too quiet to be open. This is the Maezawa Gobanten. The finest go and shōgi boards are produced in this old-fashioned setting. Maezawa boards are used in all the big name tournaments; in the Honinbō Sen (the most prestigious go tournament), the Ōshō

Quiet interior of Maezawa Gobanten, stacked with go and shōgi boards



Cut down Kaya trees of Kyūshū. From the wood of this trees, Mr. Maezawa produces superb go and shōgi boards

Sen (the top shōgi championship), and in both the go and shōgi Meijin Sen's (the Masters Tournaments).

The crowded shop is stacked with go and shōgi boards. In one corner, almost unnoticed, hang examples of calligraphy (shikishi) personally drawn by the Meijin (Masters) of the go and shōgi worlds. These are men who love the Maezawa boards.

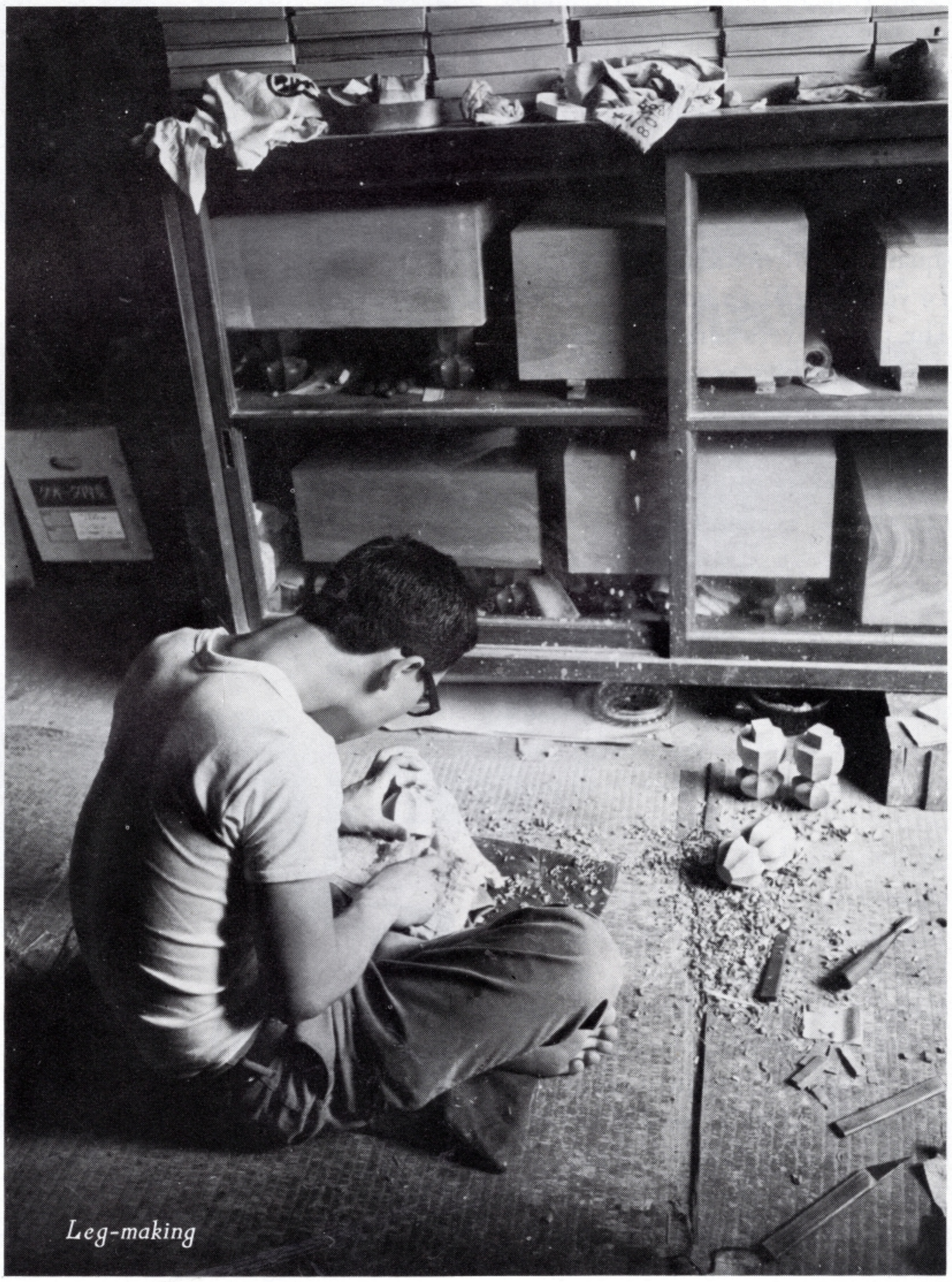
Inside the shop is a dimly-lit workplace. Various kinds of planes and chisels lie scattered on the rough wooden floor. This is where the master craftsmen of the Maezawa Gobanten, Maezawa Takaoki and his brother Michio, practice their exacting art. Takaoki is thirty and Michio only twenty five. They are probably the youngest board makers in Japan. The two young brothers have been the custodians of the family tradition of high quality and skill since their father, Ginzō, died nine years ago.

The Maezawa Gobanten has quite a short history; the brothers are only the fourth generation of master craftsmen, but the tradition it springs from is much older. The Maezawa Family used to have a wholesale shop in the Ginza selling obi (sashes for kimono) until the business went bankrupt during the Meiji Restoration. Maezawa Chōtaro, the brothers' grandfather, chose go board making as the way to restart the family business. He studied under Fukui Kanbei the best board maker of the time. The Fukui Family of go board makers had been patronized by the Tokugawa Shōgunate for generations and possessed incomparable skills. Maezawa Chōtaro acquired the Fukui technique completely and eventually opened the Maezawa Gobanten on its present site in 1887. Thus the Fukui technique and tradition were inherited by the Maezawa Family.

Itarō, the eldest son of Chōtarō, second master of the shop, was famous for his superior technique. He was acclaimed as living master until his death 10 years ago.

"I can tell by one look that this is the work of the second master. The board speaks to me, it seems to be alive. His work has been unrivalled since the Meiji Era."

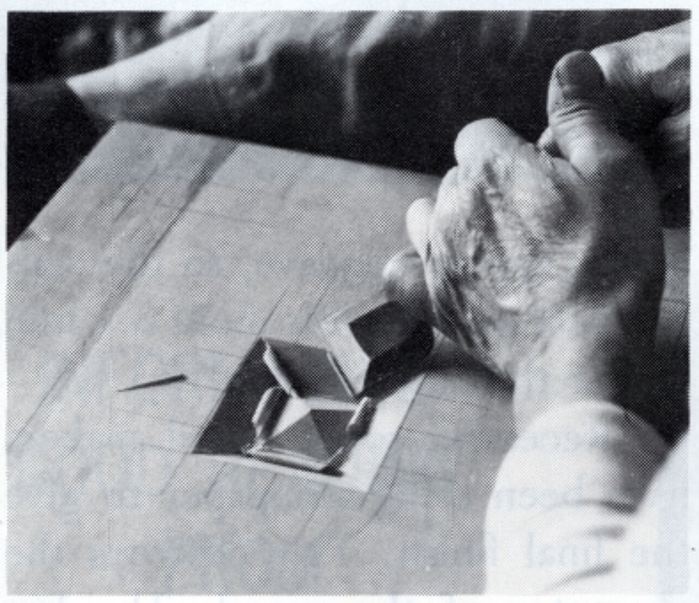
The second master, Itarō, was Takaoki and Michio's uncle. However he was respected as a craftsman, not just as a relative. He was a



Leg-making

kind-hearted man but as an artisan he was very severe about his work. If one of the boys sat on a board or even stepped over the work tools, he would shout "What do you think you owe your living to?" At the same time, Itarō was a merry man, liked his cup of saké and enjoyed himself immensely. His social nature won him many friends in the go and shōgi worlds, enhancing the reputation of "Board Maker Maezawa."

Itarō's only son became a doctor, so he was succeeded by his younger brother Ginzō, who became the



third master when Itarō died ten years ago. The mantle is now held by Ginzō's children, Takaoki and Michio.

Board Making

AN INCREDIBLE amount of skill and time goes into the making of a go or shōgi board.

The wood used to make a go or shōgi board shouldn't be too hard or too soft; it should have a certain resilience to cushion the shock when a go stone is placed on it. The wood should also possess a good color and smell. The best material is obtained from the Kaya tree (miscanthus); Ichō (gingko) wood is used for medium class boards and Katsura (Japanese judas tree) for the ordinary type. Katsura is a big tree relatively free of knots, available in abundance, so the price is quite low. However, the finished board is not so attractive in appearance. Ichō is hard and elastic; it resembles Kaya and is similar to use but it has an oily texture and eventually darkens in color.

Kaya wood is the best of all. Exactly hard enough, it has natural elasticity which absorbs the vibrations felt from a stone played with some force. On the other hand, the sound of the played stone resonates through the board with an inexpressibly clear sound. The subdued color of the board surface becomes a beautiful yellowish-brown with use. Kaya fulfills all the requirements completely.

The Kaya tree grows in many parts of Japan; Kyūshū, Shikoku, Kansai, and Kantō. The highest grade is found in Hyūga in Southern Kyūshū (Miyazaki Prefecture). Also the tree growing in the heart of the mountains produces finer wood than that on the plains. To make a high quality go board, the wood must come from a tree measuring 3m to 3.3m in girth, which is 700 or 800 years old.

"Recently the situation has become serious because of the shortage of timber. If we get a tip that a big kaya tree has been found, we hurry to the heart of the mountains without a moment's delay."

Once the timber has been brought down from the mountains, it can't be used immediately. Kaya wood is so delicate that it cracks if a nail is driven into it. A board made from young wood will warp and crack, so the wood is stored and aged from 6 to 10 years.

"The trunk of a kaya tree costs

Carving the board

several million yen but it is ten years before it brings in any income. Sometimes, we have to mortgage our life insurance or use up all our savings to buy the wood we need to make boards."

First, the log is cut into pieces at intervals of 60 cms. After carefully studying the quality and grain of the wood, these pieces are then cut up into board-sized blocks. Shōgi boards are taken from a relatively hard part and go boards from a relatively soft part. The boards are then divided, according to grain, into two types—*Masamé* and *Itamé*. The masamé board has straight grain on both sides, while the itamé board has curved grain on one or both sides. The masamé board is considered the more beautiful and desirable but is much more expensive since it can only be cut in small quantities from very thick trees.

Go boards measure 45 cm. long and 42 cm. broad. The height of the legs is 12 cm. Shōgi boards are 36 cm. long and 33 cm. broad, with legs 9 cm. high. The quality and price of a board also relates to its thickness. There are some which are 21 cm. (7 *sun*) thick but for practical purposes boards about 15 cm. thick are the easiest to use.

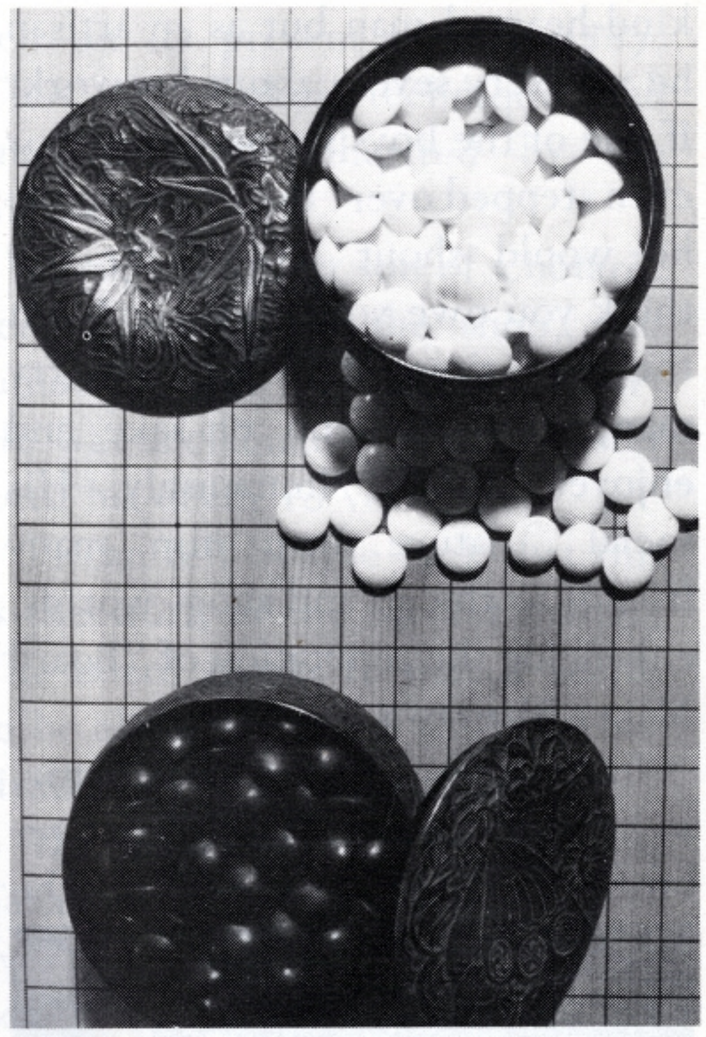
A model is first made about 6 cm. larger in overall measurement than the finished board. Then the sides are planed down. If the top surface is planed completely flat, it will appear concave, so the central part must be left about 0.1 mm. higher than the edges.

"Recently, some board makers have been using sandpaper to give the final finish. This destroys the character of the wood. The last finish should always be given with a well-whetted plane."

"Go and shōgi boards are never exactly square, being 3 cm. longer than they are broad. This gives a softness to the dimensions of the board without losing any of its solemnity. Longer than this and the board will look unbalanced and if it is exactly square the board will appear strangely hard."

All four corners of the board must be exact at right-angles when measured. However, the corners on ordinary boards look somewhat rounded while the corners on a master's board look more angular, even though both examples measure the same 90°. There must be harmony in the contrast between the round black and white stones and the square board. This harmony cannot be achieved in a go board if the corners appear rounded.

In the under side of both go and



Go stones and its containers

Go Stones

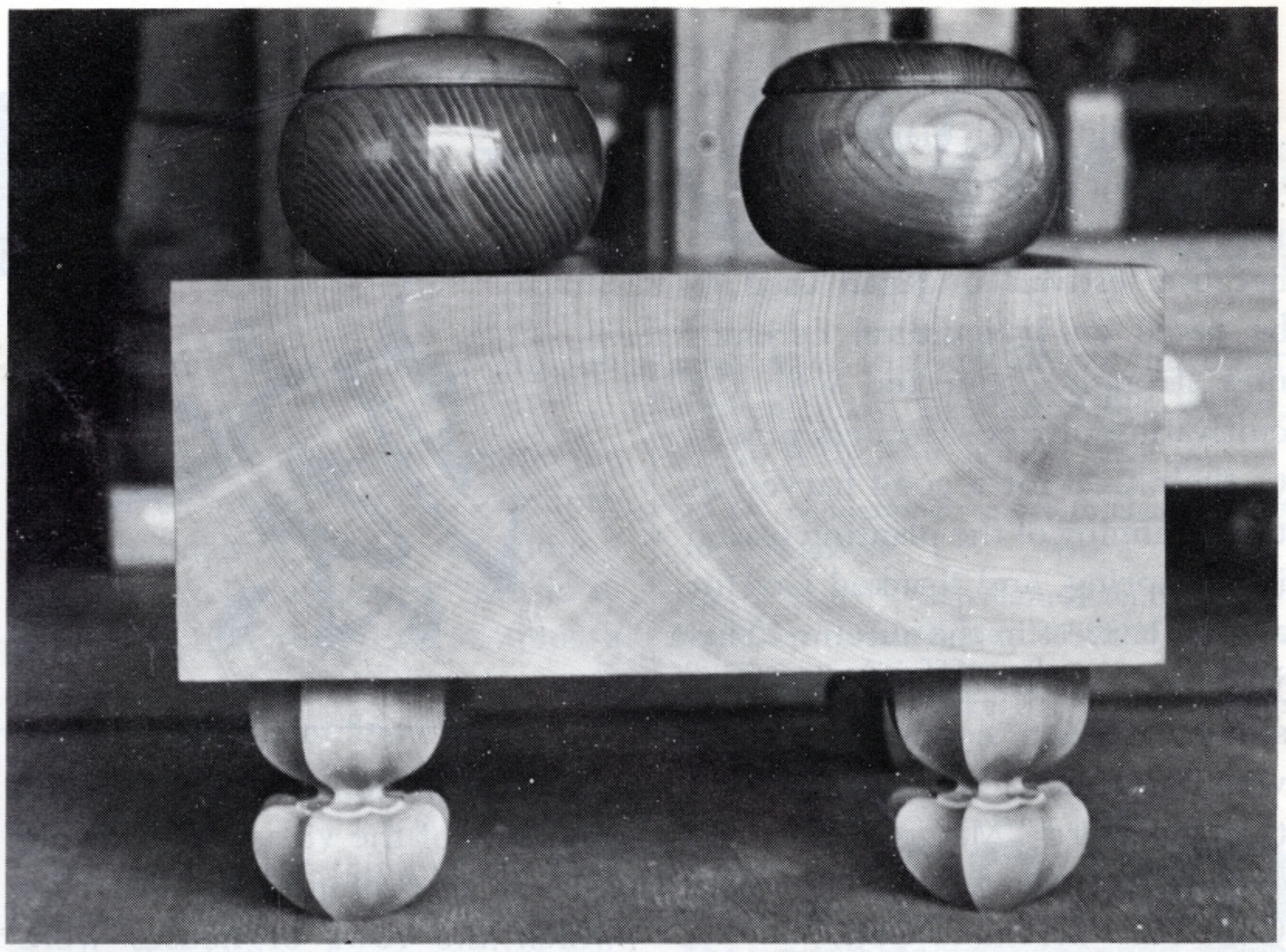
EQUALLY ESSENTIAL to the game of go are the black and white stones with which to play. Natural stones from dry river beds were collected in ancient times but by the Tokugawa Era it was already common practice to polish and shape them with a whetstone to eliminate the irregularity in sizes.

The white stones are 2.12 cms in diameter an the black stones 2.18 cm The black stones are made slightly larger than the white stones to compensate for the optical illusion which makes the white stones look larger. White stones are cut from Hamaguri clam shell collected in Hyuga in Kyushu. However, few clams are caught off the Hyuga coast any more, so the raw shell is imported from Mexico. Ideally, the clam shell should be left in the sea to harden for at least a year after the shellfish has died but this is not possible in Mexico, so the imported variety is softer and slightly inferior in quality to original Japanese hamaguri. Shell stones vary in thickness from 5 mm to 11 mm; the thicker they are, the more expensive they become. The stones are also graded according to their whiteness and the beauty of the lines in the shell.

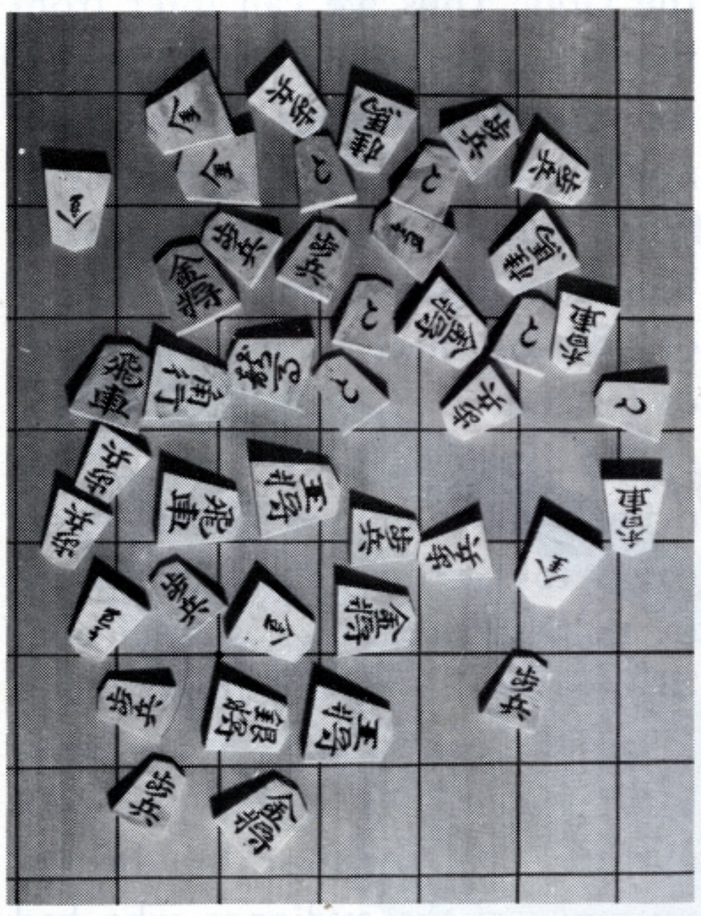
Black stones are made from Nachiguro, a hard black slate mined in the upper reaches of the Nachi River in Wakayama Prefecture. This stone is synonimous in the Japanese mind with top-quality and luxury items. It has been used for inkstones, doorstops and and as it is unharmed by either sulfuric or nitric acids is used as a touchstone in gold and silver assay. Black stones of nachiguro can be polished very smoothly when new but become too hard after a little use. The polished stones are coated with a thin layer of oil to give an added sheen but after long usage, the stone itself takes on a subdued gloss.

The contrast of the deep black stones with the pure ivory white of the shell stones, set against the background of a rich yellowish-brown Kaya board is without doubt a work of art.

shogi boards is carved an small indentation called a "heso" (navel). The hole measures 9 cm. by 8 cm. in a go board and 7.8 cm. by 7.2 cm. for a shōgi board. The depth of the hole varies from 1.2 cms. to 1.5 cm. according to the thickness of the board. Go and shōgi players claim that in the feudal period, the heso had practical use connected with over-talkative bystanders. If the kibitzer became unbearable, the board was turned over and used as a chopping block upon which his head was placed. The heso served to catch the blood. However from the boardmakers standpoint, the heso has a more practical purpose. The top surface and sides receive more light and heat than the underside. Therefore the heso was carved to increase the area of the lower board surface in contact with the air and prevent warpage of cracking. Moreover, the board produces a better sound if it has a heso.



This go-ban made by the Maezawa family costs three million yen



Shōgi-ban and pieces of wooden shōgi "men."

The board has been made but the most difficult task still remains: to put the lines on the board surface. In the case of a go board the grid of 19 by 19 lines is surrounded by a border 1.2 cms. wide. Nine of the 361 intersections are marked with dots to show the 'star' points upon which the handicap stones are placed. Shōgi boards are marked with ten horizontal and ten vertical lines making a field of 81 squares with a border 0.9 cms. wide. Only four star points are marked.

There are many different styles of marking a go board. In one the lines are drawn with a brush made with five or six mouse whiskers mounted on the end of a holder. Another school applies the black lacquer using the blade of a Japanese sword (this style is called "katana mori"). At the Maezawa Gobanten, a ruler is placed on the board and the lines made with a spatula.

The top of the board thus completed, the legs are made. The shape of the legs is quite interesting. They are modelled after the fruit of the "Kuchinashi" (gardenia), which translates literally to mean "no mouth" and is a subtle hint to the onlookers not to interfere in the course of a game. The thickness of the legs differ according to the thickness of the board but usually the legs attached to a go board 15 cms. thick are 12 cms. high and 8.4 cms. thick and those attached to shōgi boards are 9 cms. high. The legs are made with chisel and pointed knife. The Kuchinashi design varies slightly from maker to maker and is a statement of the maker's personality.

The cost of making a go board by the above method is between three and four hundred thousand yen. The final price on a top quality board from the Maezawa Gobanten can easily run to several million yen and yet there is no lack of customers. The Maezawa brothers, Takaoki and Michio, have no time to themselves as they are so busy with orders. Working with them is Katō Kinjirō, who made boards alongside the second and third masters, and he is their teacher. Together they are maintaining the tradition and preserving the reputation of the Maezawa Gobanten.

"Nowadays, everything is done by machine and there are few places where go boards are made by hand. Craftsmen are gradually disappearing and their successors are small in number. But we will continue the tradition as long as Kaya trees exist." 東

Matsuri—Japanese Festival

祭

Festivals flourish in Japan. There is no particular season for festivals but many of them are held in the spring and autumn. This is because festivals in Japan used to be based on agricultural ceremonies strongly connected with the cultivation of rice. Farmers prayed to their God for a good harvest at the beginning of the planting season in the spring, and thanked God for a good harvest in the autumn. That Japanese festivals cannot be understood without connecting them with Gods is clear from the fact that the word "Matsuri" (festival) originally meant "proximity to a God," or "Serving a God."

According to Dr. Yanagita Kunio (1875–1962), the authority on Japanese folklore, Japanese festivals had five important elements: firstly there was the place where a particular God was supposed to have decended so that the festival could take place. Such a place is called "Saijō" (a site where people receive their God and hold a ceremony). The ancient Japanese believed that their Gods, who sometimes protected them by giving them good harvests or sometimes showed their anger and punished them by bringing storms and thunder, did not always reside in the village to which they belonged but came to visit it from somewhere beyond the mountains and seas only during ceremonies. People used to plant a tree (usually a huge one) or a tall pole so that their God would know where to descend. The site for the ceremony was usually selected near the water, either on the sea-shore or along the river.

Secondly, special persons were elected and placed in charge of the ceremony. Today, a ceremony is carried out by professional guardians of a shrine but in ancient times it was a common practice to elect a certain person among the adult members of the village by drawing lots, or according to the order by which the rows of houses were arranged.

Thirdly, "Kagura" (ritual dancing), accompanied by music and dancing were performed during festivals. The original performance of "Kagura" intended that while the dancer (a woman) was praising a God, the God would enter into her and announce a holly message through her mouth. Even today, "Kagura" is performed in village festivals, but the real meaning of it has long been lost and it has become a mere entertainment for the villagers. In such a ceremony, a procession towards the sea or the river bank, carrying a portable shrine, "Mikoshi," takes place sometimes.

Fourthly, the date of the ceremony was fixed. Most of the ceremonies were held on nights of full moon. This is probably more light was needed at a time when there was no artificial lighting, as the ceremonies used to be held from the early evening and continue throughout the night.

Fifthly, offerings were presented to God. *Saké* was especially indispensable among the offerings. Japanese Gods must have been great lovers of Saké. It was even said that "there is no God who does not appreciate Saké." Besides Saké, fish, shell-fish, seaweed (products of the sea) and newly-harvested grain (products of the field) were offered.

The Japanese people, after the introduction of *Kanji* (Chinese characters) in the 5th century, used the following character for festival: 祭, pronounced *Sai*, *Matsu-(ri)*, *Matsu(ru)*. The old Chinese character 祭, looked like 祭. This character consists of three pictographs: 𠂉, 𠂇, and 示. 𠂉, although it might look strange now is the pictograph of meat. 𠂇, indicates a hand. The older form of 示 is 丅, which shows a table. This was later transformed into 𠂤, showing a table with blood dripping from it and then becoming 示 meaning the placing of a sacrifice on a table and the blood dripping from it. In other words, the image of a festival to the Chinese people was that of a piece of meat dripping with blood. This piece was held with then placed on a table in front of the God. Thus we can infer from the formation of the character that the offerings to Gods in China did not consists of fish and grain as in Japan but of meat dripping with blood. In Japan there is no custom of offering meat in any ceremony or festival.

The Japanese festival, which was originally a solemn ceremony dedicated to God, changed its nature by the appearance of an audience. The ceremony, which originated in a village community for the worship of the local God, gradually changed its character by the appearance of the audience who had nothing to do with the religion. The ceremony has been transformed into a merry and exciting festival. There are very few, if any, people among those carrying a portable shrine or those watching the procession who remember that a portable shrine used to represent the carriage dedicated to a God. 東

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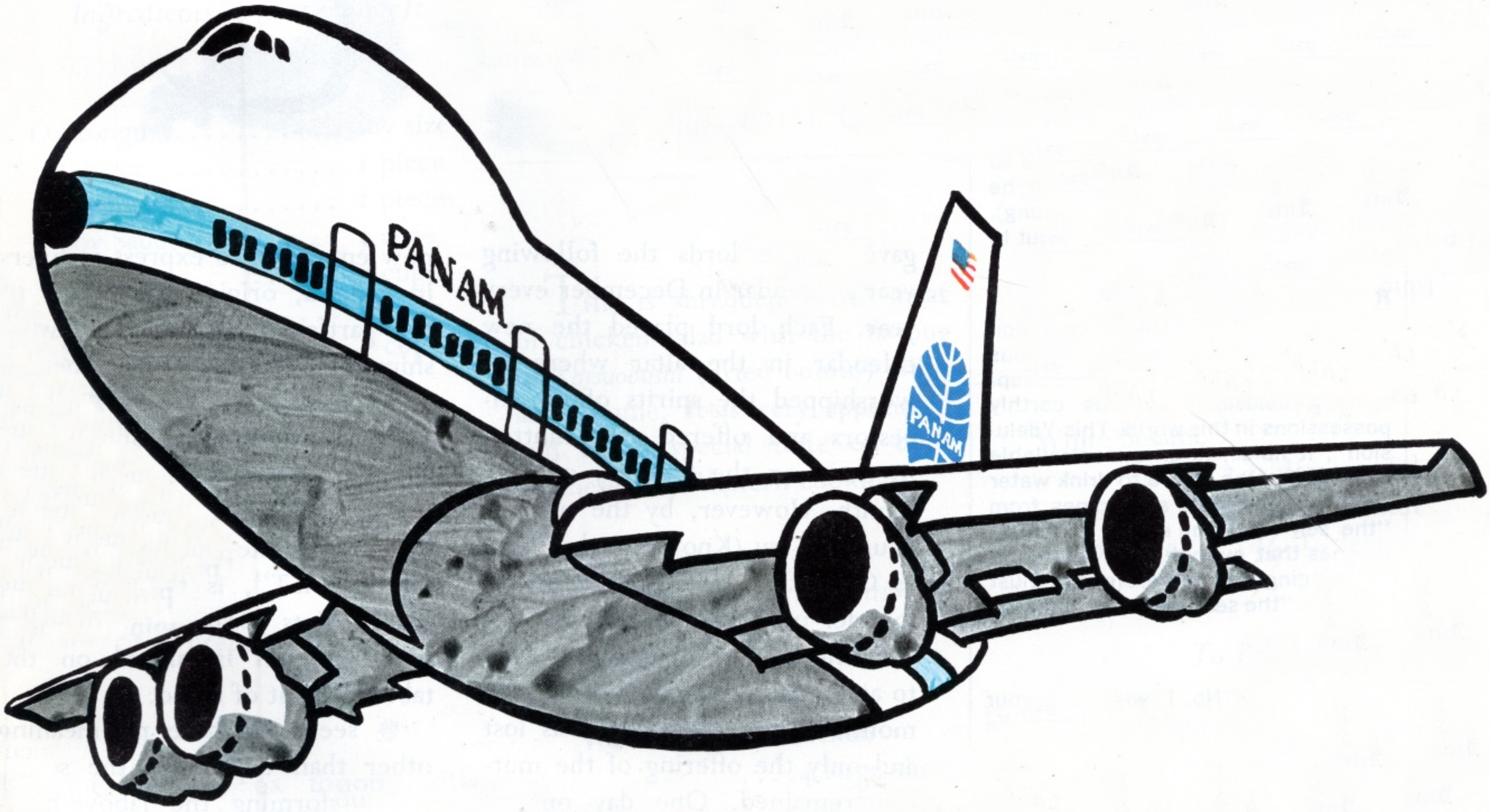


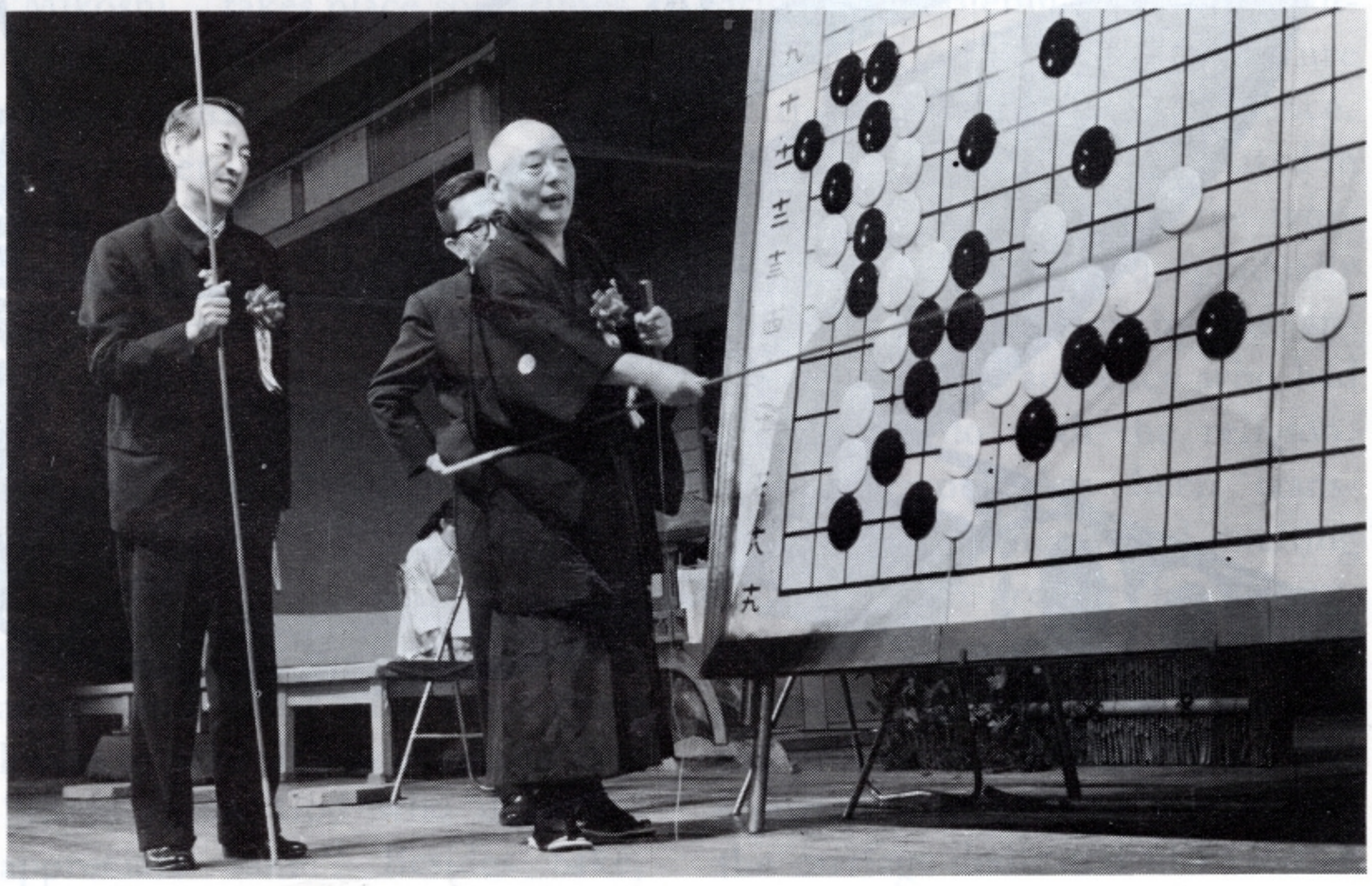
Handicap Go

by Stuart J. Dowsey

GO BEING a board game invites the inevitable comparison with chess. The two games are superficially similar, provide much the same type of enjoyment but differ in certain significant ways. Firstly, chess is a game of capturing while go is a game of territory in which capture plays a secondary role. In this sense, chess is a destructive game culminating in the total defeat of the enemy. On the other hand,go is a constructive game with both players sharing the board between them. It has been said that go is a game of coexistence—the winner, he who coexists best.

However, there is a far more important difference. Go has an excellent handicapping system. The weaker player is given the benefit of extra stones at the start of the game, much as a golfer's strength is reflected in his handicap. The number of stones normally varies between one and nine. The difference of one handicap stone indicates a difference of one rank in playing strength. Diagram 1 shows the order and placement of a full nine stone handicap. The handicap points are marked by small black dots on the go board. From two to five stone handicaps follow the order shown in this diagram, as do seven and nine stone handicaps. A six stone handicap is arranged in parallel on either side of the board while the eight stone handicap is identical to nine stones with the center stone removed. As each piece has exactly the same value as the others, neither the rules nor the way of playing alter in any way. Instead, the weaker player gains a positional advantage from the start. If the handicap is correct, an inexperienced player can compete on equal terms with a much stronger player, both will enjoy the game, and the novice will be able to learn much from his opponent.

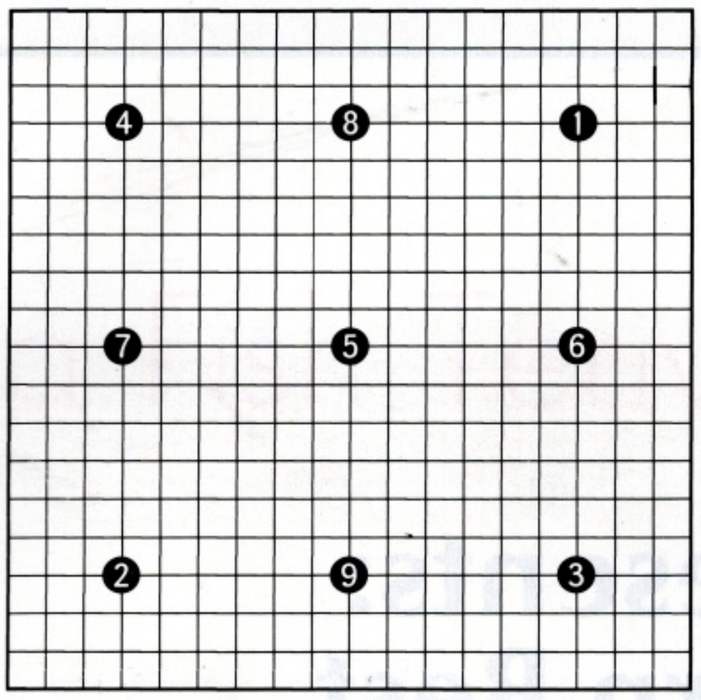
Ranks are awarded on the basis of performance and are changed every time one improves sufficiently. There are two scales: the lower one called kyus (classes) and the upper consisting of dans (degrees). A complete beginner starts off around 30-kyu and works his way up (or down) to 1-kyu; this may seem like a long haul but keen players get to 10-kyu in a matter of weeks or months. After this a strong player graduates to 1-dan and so on up to 5-dan. Note that professional players are graded from 1-dan to 9-dan, the weakest professional being much stronger than an amateur 5-dan. As the difference between each rank e-



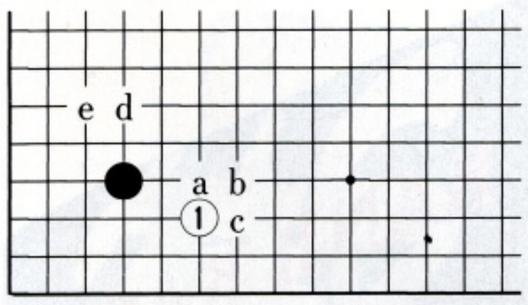
quals the value of one handicap stone, an 8-kyu player opposing a 1-kyu must place a handicap of seven stones. In another example, six stones would be appropriate for a 4-kyu versus a 3-dan. To ascertain your own level, play a large number of games against opponents over a wide range of strengths. Knowledge of your relative strength will help you to play games at the right handicap and give you an accurate idea of your progress.

In an earlier article, I mentioned that a game of go generally starts in the corners, proceeds along the sides and finally develops into the center. However, in a handicap game, Black already has a stone in the corner and he must make proper use of it. Thus when White wants to play in the corner, the nearest he can get is White 1 in Dia. 2. 'a', 'b' and 'c' are other points White can approach the handicap stone with, plus, of course, the symmetrical points on the left hand side. Black will reply to this move most of the time. If he doesn't, White may launch a second attack from the other side at 'e' or 'd', a squeezing maneuver against the corner handicap stone.

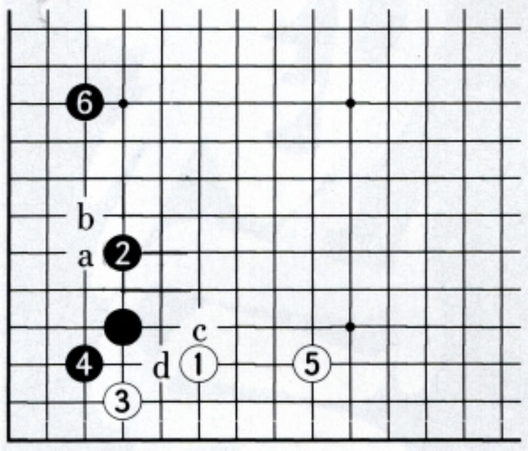
The best way to answer White 1 is to share the corner with him, and play at 2 in Dia. 3. The points 'a' and 'b' will serve a similar purpose. Note that Black already occupies the center of the corner, and if any sharing is to be done, Black gets the lion's share. The sequence up to White 5 and Black 6 shows one way of splitting the corner area. The territory thus staked out is indicated by the dotted outlines in Dia. 4. Black claims about twenty points but White only ten. Of course, though these areas are not yet secure, Black has a distinct advantage. If Black can get equally good results in the other corners of the board, he will have converted his handicap



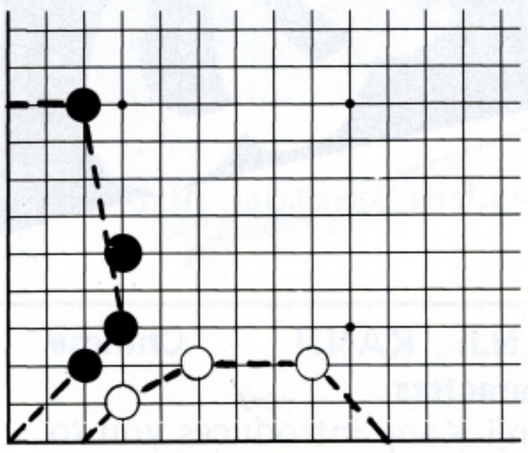
Dia. 1

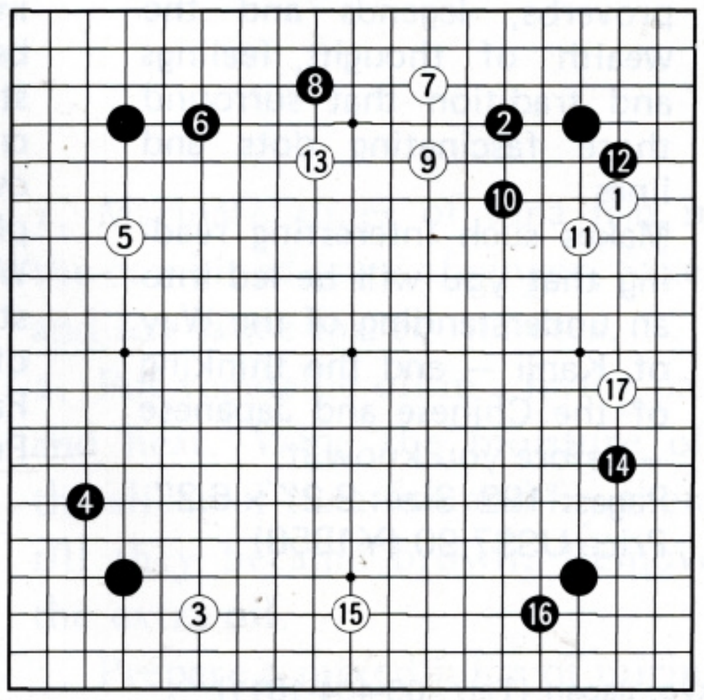


Dia. 2



Dia. 3


Dia. 4



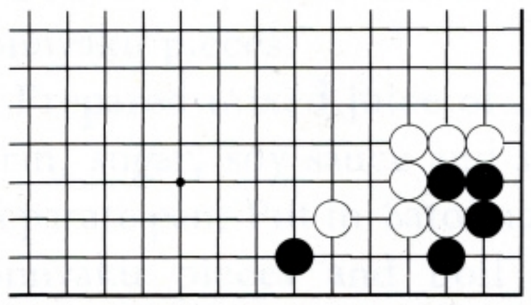
Dia. 5

into a lead of about 40 points. Instead of peacefully sharing the corner, Black might prefer to attack White 1 directly. In this case, he has the moves at 'c' and 'd' in Dia. 3 at his disposal.

Now let's look at an example opening to a four stone handicap game. 17 moves have been played in Dia. 5. Black controls all four corners from the start, so White must try to establish positions within the Black framework. Black allows him to do so and at the same time consolidates his four corners. White is faced with the task of getting settled in all parts of the board before he can set to work and whittle down Black's lead. Conversely, Black aims to keep the White positions separate from each other and thus more vulnerable to attack. So far no fighting has occurred but it will start anytime now. Probably Black will attack White 5 on the left side, denying White the chance to build a base along the edge. This should give you an idea of what goes on in the early stages. There's only one thing left for me to point out. Most of the stones in this diagram were played on the third and fourth lines; it is extremely dangerous to play on the first and second lines in the beginning. Try not to!

Problem Corner

I think it is time I left you with a problem to solve. Usually, go problems concern life and death situations and will help one to grasp that concept better. We'll start with one of these.


Problem 1

Problem 1 : Black to play and make two eyes. Answer next month. 東

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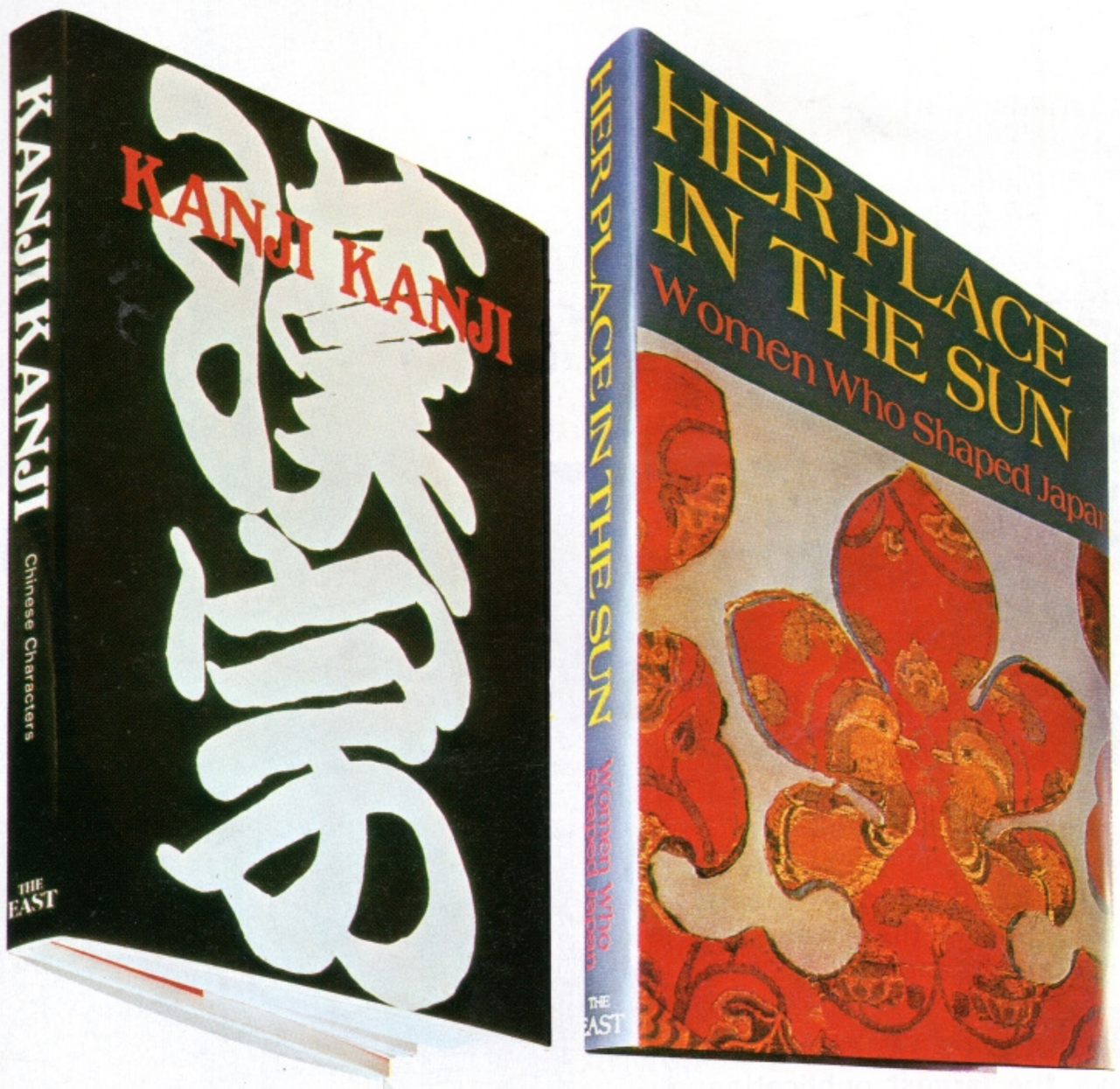

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Materials (serves four):

Tuna fish.....4 slices
Juice of Ginger 2 tablespoonful
Saké ..... 2 ” ”
Soy Sauce ... 2 ” ”
Vegetable Oil .. 2 tablespoonful
Mirin (sweetened Saké)
..... 2 ” ”
Sugar..... 1 ” ”
Soy Sauce ....2 ” ”
Vegetables added as relish:
Satoimo (Taro) ..8 medium size
Salt .....A little
Konnyaku* .... 1 slice
Dashi (fish soup stock)
..... 1 1/2 cups
Mirin .....2 tablespoonful
Sugar..... 1 teaspoonful
Soy Sauce ..2 1/2 tablespoonful
Salt ..... 1/4 teaspoonful
Sayaendo (field pea)
.....As many as you like

**Konnyaku*
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To prepare:

1. Marinate slices of tuna fish in the combined juice of ginger, Saké, and soy sauce for 20 minutes.
2. Put vegetable oil in a frying pan and heat. Wipe the moisture off the slices of tuna fish and fry them till they became brown. Remove the extra oil.
3. Prepare a mixed juice of mirin, sugar, soy sauce and the rest of the marinated juice in 1. in a separate pan. Put in the slices of tuna fish and boil them down till there is no juice.
4. Peel Satoimos and wash them with salt. Cut Konnyaku in small rectangular pieces about 7 mm thick. Cut the center of the rectangular and twist it as shown in the picture.

Boil briefly both Satoimos and Konnyaku pieces.

5. Prepared mixed juice of Dashi, mirin, sugar, soy sauce and salt in a separate pan. Put in Satoimos and Konnyaku pieces and boil them over medium heat with cover.

Finally, assort Tuna fish, Satoimos, Konnyaku pieces, and slightly boiled field pea to serve. 東

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